

HA 34

HANDEL'S
SONGS
VOL. I.

S.P. 198 #20

100 p. 1100
100 p. 1100

John George Quincy

1863

#

Hand 35



Digitized by the Internet Archive
in 2015

https://archive.org/details/handelssongssele00hand_1



HANDEL'S SONGS

Selected from his ORATORIOS.

for the

HARPSICORD, VOICE, HOBBOY,
or GERMAN FLUTE.

VOL. I.

*The Instrumental Parts to the above Songs may be had Seperate,
to Compleat them for Concerts.*

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had, Compos'd by M^r HANDEL.

His Oratorios in Score, Bound in 12 Volumes
His Operas in Score, Bound in 15 Volumes
Samson, Alexander's Feast, & Aci & Galatea Compleat wth Choruses
The Coronation, and Funeral Anthem 2 Volumes
The Dettingen Te Deum, & Grand Te Deum & Jubilate
Apollo's Feast, being the Favourite Songs and Overtures in
Score from all his Operas in 5 Volumes
Twelve Solos for a German Flute, Violin, or Harpsicord

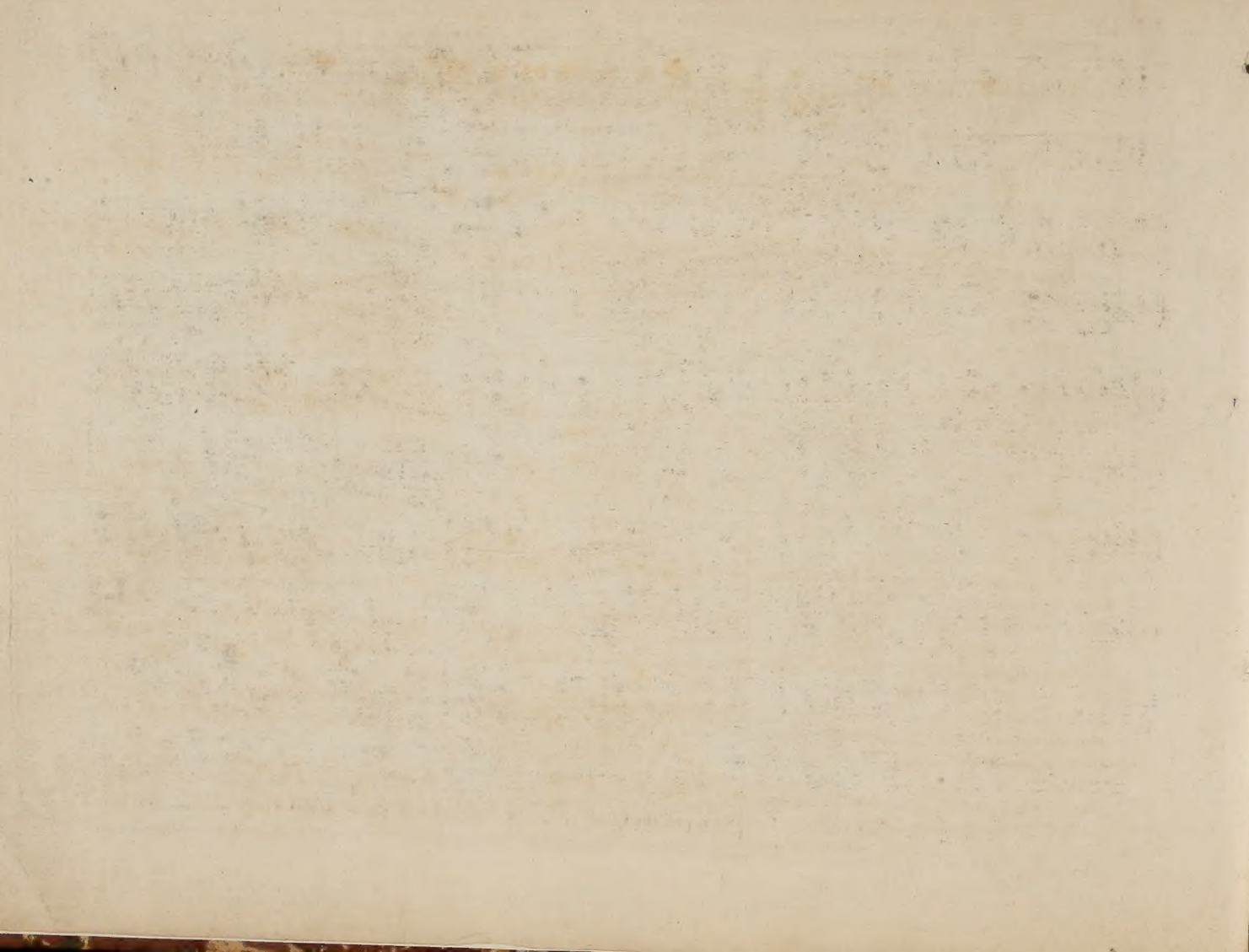
Sixty five Overtures for Violins &c. in 8 Parts, also in 4 Parts.
Twelve Grand Concertos for Violins in 7 Parts Op: 6.
Six Concertos for Hoboys and Violins Opera 3.
Six Concertos for the Organ, with Instrumental Parts Opera 4.
The Water, and Fire Music, for French Horns and Violins
Thirteen Sonatas for two Violins and a Bass
Sixty five Overtures, & Two Vols of Lessons for the Harpsicord
Eighteen Concertos, & Six Voluntaries for the Organ

A Table of the Celebrated Songs from Mr HANDEL'S ORATORIOS contain'd in this Book.

A	Numb.
Awful, pleasing Being, say	22 <i>Joshua</i>
B	
Banish Love from thy Breast	51 <i>Hercules</i>
But O sad Virgin	57 <i>L' Allegro</i>
But sooner Jordan	63 <i>Saul</i>
Blooming Virgins	77 <i>Athalia</i>
C	
Come ever smiling Liberty	2 <i>Judas Macchabeus</i>
Come, divine Inspirer, come	52 <i>Joseph</i>
Capricious Man	67 <i>Saul</i>
E	
Every Valley	61
F	
From mighty Kings	5 <i>Judas Macchabeus</i>
Father of Heaven	7 <i>D^o</i>
Fly from the threatening	9 <i>Occasional Oratorio</i>
Fell rage and black despair	66 <i>Saul</i>
G	
Great Dragon	20 <i>Samson</i>
Gentle Airs	80 <i>Athalia</i>
H	
How vain is Man	6 <i>Judas Macchabeus</i>
Hark! 'tis the Linnet	23 <i>Joshua</i>
Happy, O thrice happy	26 <i>D^o</i>
Heroes, when with Glory	28 <i>D^o</i>
How happy shoud' we mortals	42 <i>Alexander Balus</i>
Here amidst the shady Woods	48 <i>D^o</i>
How blest the Maid	49 <i>Hercules</i>
How lovely is the blooming	69 <i>Deborah</i>
Heart, the seat of soft delights	79 <i>Acis and Galatea</i>
I	
Jehovah is my Shield	10 <i>Occasional Oratorio</i>
In the Battle fame pursuing	70 <i>Deborah</i>

K	Numb.
Kind Hope	44 <i>Alexander Balus</i>
L	
Let the bright Seraphims	18 <i>Samson</i>
Let Festal Joy	31 <i>Bethsazzar</i>
Let the deep Bowl	33 <i>D^o</i>
Let me wander	72 <i>L' Allegro</i>
M	
May balmy Peace	17 <i>Occasional Oratorio</i>
My breast with tender pity	50 <i>Hercules</i>
My self I shall adore	56 <i>Semele</i>
Mirth admit me of thy Crew	59 <i>L' Allegro</i>
N	
Nations, who in future Story	27 <i>Joshua</i>
O	
O had I Jubal's Lyre	21 <i>Joshua</i>
O Sleep why dost thou leave me	29 <i>Semele</i>
O Mithra with thy brightest	45 <i>Alexander Balus</i>
O thou that tellest	62
O Godlike Youth	65 <i>Saul</i>
Or let the merry Bells	73 <i>L' Allegro</i>
O Jordan, sacred Tide	74 <i>Esther</i>
O Beauteous Queen	75 <i>D^o</i>
P	
Pious Orgies, pious Cares	I <i>Judas Macchabeus</i>
Prophetick Visions	II <i>Occasional Oratorio</i>
Place danger around me	24 <i>Joshua</i>
Pow'rful Guardians	41 <i>Alexander Balus</i>
Prophetick Raptures	55 <i>Joseph</i>
R	
Return O God of Hosts	35 <i>Samson</i>
S	
So rapid thy Course is	4 <i>Judas Macchabeus</i>

	Numb.
So shall the Lute	8 <i>Judas Macchabeus</i>
Subtle Love	43 <i>Alexander Balus</i>
Strange reverse of human State	47 <i>D^o</i>
Sweet Bird	58 <i>L' Allegro</i>
Sin not O King	68 <i>Saul</i>
So much Beauty	71 <i>Deborah</i>
T	
'Tis Liberty, dear Liberty	3 <i>Judas Macchabeus</i>
Then will I Jehovah praise	12 <i>Occasional Oratorio</i>
The enemy said I will pursue	14 <i>D^o</i>
Thou shalt bring them in	16 <i>Israel in Egypt</i>
To vanity and earthly Pride	25 <i>Joshua</i>
The morning Lark	30 <i>Semele</i>
The Leafy Honours	32 <i>Bethsazzar</i>
To fleeting pleasures	36 <i>Samson</i>
To Song and Dance	37 <i>D^o</i>
Total Eclipse	38 <i>D^o</i>
Thus when the Sun	39 <i>D^o</i>
The holy one of Israel	40 <i>D^o</i>
Toft from Thought to Thought	46 <i>Alexander Balus</i>
Together lovely Innocents	53 <i>Joseph</i>
The Peasant tastes	54 <i>D^o</i>
These delights if thou canst	60 <i>L' Allegro</i>
Through the Land	76 <i>Athalia</i>
The Prince unable	78 <i>Alexander's Feast</i>
W	
When warlike Ensigns	13 <i>Occasional Oratorio</i>
When Israel like the bounteous	15 <i>Israel in Egypt</i>
Why does the God of Israel sleep	34 <i>Samson</i>
Y	
Ye Sons of Israel	19 <i>Samson</i>
Your Word O King	64 <i>Saul</i>



N^o 1

Largo e Sostenuto

Judas Macabreus

Pious Orgies, Pious
 de-cent Sorrow, decent prayrs, will to the Lord ascend, and move his pity, his pity, and regain his Love.
 Pious Orgies, Pious, Pious, de-cent Sorrow, decent prayrs, will to the
 Lord ascend, and move his pity, his pity, and regain his Love, Pious Orgies, Pious Pious, de-cent Sorrow, decent prayrs,
 will to the Lord ascend, and move his pity his pity, and regain his Love.

N^o 2

Andante

Come ever Smiling Liberty, and with thee bring thy

jocund train,

Come ever Smiling Liberty, and with thee bring thy jocund train, Come, ever Smiling Smiling Liberty,

and with thee bring thy jo-cund train, and with thee bring thy jo-cund train, thy jocund train, thy jocund train, and with thee bring thy

jo-cund train,

Come e-ver Smiling Liberty, Come e-ver Smiling Liberty, and with thee bring thy jocund train, thy

jocund jo-cund train, and with thee bring thy jo-cund train thy jo-cund train.

and with thee bring thy

5

Andante *Andante* *Andante* *Andante*

jocund train for thee we pant, and sigh for thee, we pant for thee, with

whom e-ternal Pleasures reign, for thee we pant, we sigh for thee, with whom e-ternal Pleasures reign, Come, ever

Smiling Liberty, and with thee bring thy jo-cund train, Come, e-ver Smiling Li-ber-ty Come, e-ver

Smiling Li-ber-ty, and with thee bring thy jocund train, thy jocund jo- - cund train,

and with thee bring thy jo- - cund train.



Nº. 3

Larghetto

Pia^{do}

For

'Tis Li... berty. Sy. dear Liberty alone. Sy. that gives fresh beauty to the Sun, that gives fresh beauty to the Sun.

in

the

'Tis Liberty 'tis Li... berty. Sy. dear Liberty alone. Sy. that bids all Na... ture look - more

gay, and lovely life - with Pleasure steal away, and lovely life with Pleasure steal away, and lovely life with Pleasure steal away.

'Tis Li... berty. Sy. dear Liberty alone, dear Liberty alone, that bids all Nature look more gay, and love-ly life with

in

Sy.

Plea - sure steal away, and lovely life, and lovely life with Pleasure steal a - way -

Adagio

and lovely life with Pleasure steal away. Sy.

All: gro

N^o 4

So rapid thy Course is, Sy. not numberless Forces Sy. with-

stand thy all conquering Sword, thy all conquering Sword, So rapid thy Course is, not numberless

Forces withstand thy all conquering Sword Sy. So ra- pid, so rapid thy

Course is, Sy. not numberless Forces Sy. withstand thy all conquering Sword, thy all

The musical score is written on ten staves, alternating between a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written below the staves, with some words in italics. The score includes various musical ornaments such as mordents, grace notes, and slurs. There are also performance markings like 'tr' (trill) and 'an' (accidental). The lyrics are: 'So rapid thy Course is, Sy. not numberless Forces Sy. with-stand thy all conquering Sword, thy all conquering Sword, So rapid thy Course is, not numberless Forces withstand thy all conquering Sword Sy. So ra- pid, so rapid thy Course is, Sy. not numberless Forces Sy. withstand thy all conquering Sword, thy all'.

thy all conquering Sword, So rapid thy Course is, not numberless Forces withstand thy

ad Libitum all conquering Sword.

Tho Nations surround thee, no Pow'r shall confound thee, 'till free dom again be re-

stor'd, tho Nations surround thee, no Pow'r shall confound thee, 'till free dom again be restor'd.

Adg^o 'till freedom again be restor'd. So- **Dal Segno**

Musical notation includes treble and bass staves with various time signatures (6/8, 3/4, 4/4, 3/8, 6/16), accidentals, and performance markings such as *de a. 2.*, *tr*, *ad Libitum*, *Adg^o*, and **Dal Segno**.

No. 5

Andante

From mighty Kings he took the Spoil, and

with his Acts made Judah Smile,

From mighty mighty Kings from mighty mighty Kings, he took the Spoil, and with his Acts made Judah Smile

made Judah Smile

and with his Acts made Judah Smile, Sy

From migh=^{ty} Kings, from migh=^{ty} Kings, he took the Spoil, and with his Acts made Ju=^{da}h Smil

- , and with his Acts made Ju=dah smile

Sy So

So

and with his Acts, and with his Acts, made Ju-dah smile,

and with his Acts made

9
for

Ju dah Smile And with his Acts — made Judah Smile

Allegro
Judah rejoi — ceth rejoiceth in his And triumphs, And triumphs

in her Hero's fame Judah rejoi — ceth rejoiceth in his

Name, And triumphs, And triumphs in her Hero's fame, And triumphs in — her Heros fame. Da Capo

Andante

N^o 6

How vain is man who boasts in fight, *sf.* The valour of Gigan - - - tic might, The valour of Gigan - - -

- tic might, *sf.* How vain is man who boasts in fight, who boasts in fight, who boasts in fight, The

val our of Gi - gantic might, *sf.* How vain is man who boasts in fight, who boasts in fight, who boasts in fight, The

valour of Gigan - - - tic might, The valour of Gigan - - - tic might. *sf.*

How vain, How vain, How vain is man, who boasts in fight, who boasts in fight, The

valour of Gigan - - - tic might, The valour of Gigan - - - tic might The va - - - lour of Gi - gan - tic

might.

And Dreams not that a hand unseen, Directs, And guides this weak Machine. And Dreams not that a hand un - seen,

Directs, And guides this weak Machine, Directs, And guides, Directs, and guides this weak Machine. How Dal Segno .S.

Andante Larghetto

No. 6

Fa - ther of Heav'n, Father of Heav'n, From thy e - ter - nal Throne, From thy e - ter - nal Throne, Look with an Eye of

Blessing down, while we prepare - - - with holy rites to Solemnize, - - - the feast of lights, Fa -

- ther of Heav'n From thy e - ter - nal Throne, Look with an Eye of Blessing down, while we prepare - - -

- - with holy rites, to Solemnize - - - the feast of lights, the feast of lights, to Solemnize - - the feast of lights,

while we prepare with ho - - ly rites, to Solemnize - - the feast of lights, And thus our grate-ful

hearts employ, And in thy praise, This Altar raise with Carols of triumphant Joy, This Altar raise with Carols of triumphant

Joy - - with Carols of triumphant Joy, Father of Heav'n, From thy eternal Throne, From thy eter - nal

Throne, Look with an Eye of Blessing down, while we prepare - - with ho - ly rites, to Solemnize

- - the feast of lights the feast of lights, to Solemnize - - - the feast of lights,

N^o 8

Allegro

So shall the Lute and harp awake, and Sprightly voice Sweet descant run,

So shall the Lute awake, So shall the harp awake, So shall the Lute and harp awake, and Sprightly voice Sweet

descant run, and Sprightly voice Sweet descant run, and Spright - - - - - ly.

voice Sweet descant run, *Sf.* and Spright - - - - - ly voice Sweet descant run, *Sf.*

Seraphic me-lo - dy to make In the pure Strains of Jeffe's Son, Sa -

ra - - - phic Me - lo - dy to make, In the pure Strains - In

the pure Strains of Jeffe's Son. Seraphic Me - lo - dy to make,

In the pure Strains of Jeffe's Son In the pure Strains -

In the pure Strains of Jeffe's Son. So shall the Lute awake, So

N^o. 9

Allegro

Fly from the threatening Vengeance Fly, Fly from the threatening Vengeance Fly,
 Fly Fly, e'er tis too late, a-void your fate, the boult once launch'd - - - ye Surely die a-void - - - your fate - - -
 ye Surely die. the boult once launch'd ye

surely die, ye surely die - - - the boult - once launch'd, ye surely die, fly
 Fly from the threatening Vengeance fly, fly, fly, fly from the threatening Vengeance fly, fly -
 fly from the threatening Vengeance fly, fly, e'er 'tis too late, e'er 'tis too late, a -
 void - your fate - the boult - once launch'd - by ye surely die, fly
 avoid - your fate - e'er 'tis too late, avoid your fate, ye surely

die ye die the boult once launch'd ye Surely die. *Ad?*

Put not your trust, Put not your trust, in the un-just, Put not your trust, in the un-

just, who lift their hands so high, who lift, who lift their hands so high, Put not your trust, Put not your trust, in the un-

-just, Put not your trust in the un-just, Put not your trust, in the un-just, who lift their hands so high, who lift their

hands, who lift their hands so high, who lift their hands so high. *Da Capo*

The musical score is written in G major (one sharp) and 4/4 time. It consists of six systems of two staves each. The lyrics are written below the staves. The music features various chordal textures, including sixths and sevenths, and some melodic lines with grace notes. The piece concludes with a 'Da Capo' instruction.

Handwritten musical score for the hymn "Jehovah is my Shield my Glory". The score is written on ten staves, alternating between treble and bass clefs. The tempo is marked "Andante Lorchetto" and the dynamics include "Pia." and "for". The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and fingerings.

Lyrics:

Jehovah is my Shield my Glory,
 Jehovah is my Shield my Glory, Him thro' my Sto-ry,
 the exalter of my Head I count. for Him thro' my
 Sto-ry, Him thro' my, Sto-ry, the exal-ter of my Head, I count, Him thro' my Story, the exal-
 ter of my Head I count.

Handwritten: An

Jehovah is my Shield my Glory, *Sy* a-loud I cry'd, He soon reply'd aloud I

Sy cry'd, He soon reply'd and heard me from his holy mount, and heard me from his ho-

ly=ho ly mount, *Pianiss* I lay and Slept

I lay and Slept, and wak'd a-gain, and wak'd a-gain, the Lord himself did me Sustain,

the Lord himself did me Sustain I lay and Slept,

Handwritten: 7

and wakd a-gain, and wakd a-gain the Lord him-felf did me Sustain -

the Lord him-

- I-f did me Suf-tain,

Je-hovah is my Sheld my Glory,

Him thro' my Story, th'exal -

- ter th'exalter of my Head I count

Him thro' my Sto-ry, th'exal -

- ter of my Head I count.

th'exalter of my Head I count.

for.

N^o. II

Allegro

Prophetick Visions Strike my Eye, In vain our foes for help shall cry, War shall

cease - wellcome Peace, wellcome Peace, War - - - War shall

cease, well - come Peace, And tri - umphs, And tri - umphs And tri - umphs after Vic - to - ry, Prophetick

Visions Strike my Eye, In vain our foes for help shall cry, I vain our foes for help shall cry, War - - -

War shall cease, wellcome Peace, And tri - - umphs, And

tri - - umphs And tri - - umphs after Vic-to-ry, War shall cease, wellcome Peace, wellcome Peace.

War War shall cease, War shall cease, wellcome

Peace, War shall cease, wellcome Peace, And tri - - umphs, And tri - - umphs, And tri - - umphs after Vic-to-ry, In vain our foes for help shall

cry, In vain our foes for help shall cry, War shall cease, wellcome Peace, And tri - - umphs after Vic-to-ry.

The musical score is written on ten staves, alternating between treble and bass clefs. The lyrics are written below the staves. The music features various notes, rests, and fingerings. There are some handwritten annotations, including a large 'h' and a 'p'.

The hostile band by his right hand Discomfited forakes the Land. for
fakes Discomfited Discomfited forakes the Land. The hostile
band by his right hand Discomfited forakes the Land. Discomfited forakes
the Land. Discomfited Discomfited forakes the Land Discomfited forakes the Land. D.C.

N^o. 12

A Tempo Giusto

ho - vah's Praise, Then will I Je - ho - vah's Praise, Ac - cor - ding to His

Justice raise, And Sing the Name and De - i - ty, And Sing the Name and De - i - ty,

of Je - hovah the most high of Je - hovah And Sing the Name and De - i - ty,

of Je-hovah the most high, e-ver let my

thanks en-dure, e-ver faith-full, e-ver Sure, e-ver faith - full,

e - - ver Sure, e-ver let my thanks en-dure, e - - ver faithfull e - - ver faith-full, e - - ver faith - full,

e - - ver Sure. e - - ver faith-full, e - - ver Sure. e - ver faithfull,

e - - ver Sure.

Ado

N^o 15

Allegro

6 6 6 6 7 7

6 6 7 7 6

When warlike Ensigns wave on

high, When warlike Ensigns wave

on high, And Trumpets pierce the Vaulted Sky

And Trumpets pierce the Vaulted Sky the vault

- ted Sky, When warlike Ensigns wave - on high
 And Trumpets pierce the vault - ted Sky, And Trumpets pierce the vault - ted vault - ted
 Sky,
 The frighted Peasant, Sees his field, for corn, an Iron Harvest yeild, The frighted Peasant Sees his field, for corn an Iron
 Harvest yeild.

plain affords, and Scythes are Straightend into Swords, and Scythes are Straigh

Handwritten musical score for a piece titled "Tend into Swords, Scythes are Straightend into Swords." The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the upper staff is characterized by rapid sixteenth-note passages. The lyrics "Tend into Swords, Scythes are Straightend into Swords." are written below the upper staff. The lower staff features a bass line with fingerings indicated by numbers 1 through 7.

be calm, and Heav'n will soon dispose, to

future good our present woes, our present woes, and Heav'n will soon dispose to good our present woes,

be calm. And Heavn will Soon, will Soon dispose to fu-ture good our pre-sent woes, And Heavn will Soon, will

Soon dispose to future good, to future good our pre-sent woes, And Heavn will Soon dispose to future good our pre-sent woes.

Ad.

N^o. 14

Andante

The Enemy Said, I will pursue, I will over take,

I will over take - - - I will pursue, I'll over take, I will divide

I'll di - vide, I will pursue, I will over take, I will di - vide - - - the Spoil,

The Enemy Said, I will pursue, I will over take, - - - I will pursue, I'll over

Detailed description: This is a musical score for a piece titled 'Occasional Oratorio', No. 14. It is written for a voice and a basso continuo. The tempo is marked 'Andante'. The key signature has one sharp (F#). The score is written on two staves. The vocal line is in the upper staff, and the basso continuo line is in the lower staff. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. There are also some performance markings like '6' and '8' below the basso line, and '4', '5', '6' above the vocal line. The piece ends with a double bar line.

take I will divide - - - the Spoil my Lust shall be Satisfied -

- up - on them, I will draw my Sword, my hand shall de-stroy - - - them, I will draw my Sword, my

hand shall de-stroy - - - them, my hand shall de-stroy them, I will pursue, I'll overtake, I will di-

-vide, I'll draw my Sword, my hand shall de-destroy - - - them, my hand, my hand shall de- - -stroy them.

N^o. 15

Andante.

When If-ra-el like the

Bounteous Nile for Egypts Lords en-rich'd the Soil the Tears our gushing Eyes Sup-plied encreas'd the

Ri - - - vers Swelling Tide, When If-ra-el like the

Bounteous Nile for Egypts Lords en-rich'd the Soil the Tears our gushing Eyes Sup-plied

encreas'd the Ri - - - vers Swelling Tide, When If-ra-el

like the Bounteous Nile for Egypts Lords en--rich'd the Soil, the Tears our gushing Eyes Sup--

-ply'd, encreas'd the Ri--vers Swel--

ling Tide, encreas'd the Ri--vers Swelling Tide, the Tears our gushing

Eyes Sup--ply'd, encreas'd the Rivers Swel--ling Tide, encreas'd the Ri--vers Swelling Tide.

for.

Largo e mezzo Piano

Musical score for "The Lord's Prayer" (No. 10) by J. S. Bach. The score is in G major and 3/4 time. It features a treble and bass staff. The treble staff has a soprano line with lyrics "Sy" and "Thou shalt bring them in, Thou shalt bring them in, And". The bass staff has a bass line with lyrics "Thou shalt bring them in, Thou shalt bring them in, And". The score includes various musical notations such as notes, rests, and bar lines.

plant them in the Moun - tain of thine In - he - ri - tance, in the place - O

Lord which thou haft made - - - , which thou haft made for thee to dwell in, for thee to dwell in,

7 6 6 6 6

San - tu - a - - - - ry O Lord which thy hands have Esta - - - -

- blished, in the Sanc - - - - tu - a - -

- ry which thy hands have Esta - - - - blished,

which thy hands have Es - ta - blished.

The musical score is written for a vocal part (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The vocal line includes lyrics: "San - tu - a - - - - ry O Lord which thy hands have Esta - - - -", "- blished, in the Sanc - - - - tu - a - -", "- ry which thy hands have Esta - - - - blished,", and "which thy hands have Es - ta - blished." The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand, often using sixteenth-note chords. The score concludes with a double bar line.

N^o. 1.

May balmy Peace, and wreathd Renown, the virtuous He-ro e-ver

Crown, the virtuous Hero e-ver Crown. May Blifs e-ternal be his Share, whose God and People are his Care,

May Blifs e-ternal be his Share, whose God and People are his Care May Blifs e-ternal be his Share, whose God and People are his Care,

May balmy Peace, and wreathd Renown, the virtuous Hero, e-ver Crown, May Blifs e-ternal, May Blifs e-ternal

be his Share, whose God and People are his Care.

Nº 18

Andante.

Let the bright Seraphims in burning row Their loud uplifted Angel Trumpets

blow Let the bright Seraphims in burning row in burning but - - - ning row their

Loud uplifted Angel Trumpets blow - - - their loud uplifted Angel Trumpets blow

For their loud their loud uplifted Angel Trumpets blow

For

Let the bright Seraphims in burning row in burning bur - - - ning row their Loud up

lifted Angel Trumpets blow their loud up lif - ted Angel Trumpets blow - - - their loud up lifted Angel Trumpets

blow Let the Cherubick

Hoft in tune-full Choirs touch their im-mortal Harps with golden wires Let the Cherubick Hoft in tune-full Choirs touch

their immortal Harps touch their immortal Harps with golden wires

Nº 10

Largo Affai

touch their immortal Harps with gol - den wires.

Ye Sons of Israel now La - - ment Your spear is

broke, your Bows unbent, Your Glo-ry's fled; Amongst the dead great Samson lies For ever for ever for

e - - ver ever clof'd his Eyes: Your Glo-ry's fled Amongst the dead great Samson lies for ever for ever ever clof'd his

Eyes for ever for ever clof'd his Eyes for ever for e - - ver clof'd his Eyes.

N^o. 20

Allegro

Great Dagon has subdu'd our Foe, And

brought their hoisted Heroes low. Sy

Great Dagon has subdu'd our Foe, And brought their

hoisted Heroes low. Sound out his Praise

in Notes di-vine

Praise him with Mirth high cheer and Wine, Praise him with Mirth high cheer and Wine, Praise him with

Mirth high cheer and Wine. Sy

Sound out his Pow'r,

in Notes di - vine , Praife him with Mirth high chear and Wine, Great Dagon has fubdu'd our Foe, And brought their boasted

He - roe low . Sy Sound out his Pow'r in Notes divine , Sound out his Pow'r in Notes di -

- vine , Praife him with Mirth high chear and Wine - , Praife him with Mirth high chear and

Wine . Sy Sound out his Pow'r in Notes divine , Praife him with Mirth high chear and Wine -

Praife him with Mirth high chear and Wine . Sy

N^o. 21

Sy. Allegro

Oh! had I Jubals Lyre, or Miriam's tunefull Voice! Oh! had I Jubals Lyre, or Miriam's tunefull Voice! To

Sounds like his I wou'd aspire, To Sounds like his I wou'd aspire, In Songs like her's, In Songs like her's, rejoice -

In Songs like hers re-joice - In Songs like

her's rejoice. *Sy.*

Oh! had I Jubals Lyre, or Miriam's tune full Voice! Oh!

had I Jubal's Lyre or Miriam's tunefull Voice! To Sounds like his I woud aspire, In Songs like hers, In Songs like hers, rejoice

In Songs like hers, rejoice

In Songs like hers, rejoice

My humble Strains but faintly Show, How much to Heav'n and

thee I owe, My humble Strains but faintly Show, How much to Heav'n and thee I owe, How much to Heav'n and thee I owe.

N. 22

Largo Sy. Un poco piano

for

Pia. Awfull pleasing being Say, if from Heav'n thou wing'ft thy

way! if from Heav'n thou wing'ft thy way! deign to let thy Servant know, if a friend,

or pow'rfull foe, or pow'rfull foe, or pow'rfull foe

or pow'rfull Foe, Awfull

pleasing being Say deign to let thy Servant know, if from Heav'n thou wing'st thy
 way, if from Heav'n thou wing'st thy way, deign to let thy Servant know if a
 Friend. or pow'rfull Foe. or pow'rfull Foe - - -
 or pow'rfull Foe, deign to let thy Servant
 know if a Friend. if a friend or pow'rfull Foe.

Allegro

Toshua

N^o. 23S^y.

lull

6

65

4

3

S.

S.

Hark! hark tis the Linnet, and the Thrush,

Hark! hark'tis the Linnet and the Thrush,

in dulcet notes,

they pour their Throats, and wake the morn, and wake the morn on ev - - ry Bush, and

wake

and wake

and

Handwritten musical score for "The Thrush and the Linnet". The score is written on ten staves, alternating between Treble and Bass clefs. The key signature is one sharp (F#). The lyrics are written below the staves, with some words in italics. The score includes various musical notations such as notes, rests, and dynamic markings like *h* and *sy*. The lyrics are: "wake the morn on e-very Bush, Hark! hark tis the Linnet, Hark! hark tis the Thrush, Hark! tis the Thrush, Hark! tis the Thrush, in dulcet notes they pour their Throats and wake the morn, Sy and wake the morn, on e-very Bush, and wake the morn on e-very Bush, Sy in dulcet notes they pour their Throats Sy and".

Handwritten musical score for "The Bells" by George Frideric Handel. The score is written on ten staves, alternating between treble and bass clefs. The lyrics are: "wake - and wake - the morn, and wake the morn on ev'ry Bells. From morn to Eve they Chaunt their Love, from morn to Eve they Chaunt their Love, and fill with me-lo-dy the Grove. and fill with me--lo--dy the Grove. Da Capo dal Segno." The score includes various musical notations such as notes, rests, and ornaments. There are handwritten annotations in the original image, including "Ad°" and "S."

N^o. 24

Allegro

The musical score is written for a piano, featuring a treble and bass staff in B-flat major (two flats) and common time (C). The tempo is marked 'Allegro'. The piece consists of several systems of music, each with a vocal line (treble staff) and a piano accompaniment (bass staff). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. The piece concludes with a 'Da Capo' instruction.

Place Danger around me the Storm I'll despise, the Storm I'll despise, *ff*. Place Danger around me the Storm I'll despise, the Storm I'll despise, *ff*.

Place Danger around me the Storm I'll despise, the Storm I'll despise, Place Danger around me the Storm I'll de-spise, *ff*.

Place Danger around me the Storm I'll despise, the Storm I'll despise, *ff*. the Storm I'll despise, the Storm I'll despise, *ff*.

What Arm shall Confound me, when Achsah's the Prize, What Arms shall Con-

me, when Ach - s'ah's when Achsah's the Prize. *ff*.

Da Capo

N^o. 25

Larghetto

To

va-ni-ty,

and Earth-ly Pride,

How Short a Date is giv'n, How Short a Date is giv'n, To

va-ni-ty and Earthly Pride, How Short a Date is giv'n, How Short a Date is giv'n,

The fir--mest

Rock - that shall - a - bide is Confidence in Heav'n is Con-fi-dence in Heav'n,

To va-ni-ty,

To va-ni-ty and Earthly Pride, How Short a Date is giv'n,

How Short a Date is giv'n, How

Short a Date is giv'n, To va-ni-ty and Earthly Pride, How Short a Date is giv'n, *fz.* The fir-mest

Rock - the fir - mest Rock that shall - a - bide is Confidence in Heav'n, - is Confidence in Heav'n, The firmest Rock is

Confidence in Heav'n The fir - mest Rock is Confidence in Heav'n, The fir - mest Rock that shall - a - bide is

Confidence in Heav'n is Confidence in Heav'n, is Confi-dence in Heav'n. *fz.*

N^o. 26

Allegro

Happy Oh thrice happy we, happy, happy, happy happy Oh thrice hap - - - py we,

who enjoy Sweet Li-ber-ty, happy, happy, happy Oh thrice happy we, happy, happy Oh thrice hap - - -

py we, who enjoy Sweet Li-ber-ty, Oh thrice happy, happy, happy, happy Oh thrice happy

we, who en-joy Sweet Li-ber-ty,

The musical score is for a piece titled "N. 26" in the key of B-flat major (two flats) and 6/8 time. It is marked "Allegro". The score consists of a piano accompaniment (left hand) and a vocal melody (right hand). The lyrics are: "Happy Oh thrice happy we, happy, happy, happy happy Oh thrice hap - - - py we, who enjoy Sweet Li-ber-ty, happy, happy, happy Oh thrice happy we, happy, happy Oh thrice hap - - - py we, who enjoy Sweet Li-ber-ty, Oh thrice happy, happy, happy, happy Oh thrice happy we, who en-joy Sweet Li-ber-ty,". The score includes various musical notations such as notes, rests, and ornaments, as well as fingerings and articulation marks.

Andante

To your Sons this Gem Se - cure, To your Sons this Gem Se - cure, To your Sons this Gem Se -

cure, As bright as ample and as pure, As bright - - - As bright - - - as ample and as pure,

To your Sons this Gem this Gem Secure, *Andante* As bright as ample and as pure, As bright - -

- as am - - ple *Andante* As bright as am - - ple and as pure, *Andante*

Happy Oh thrice happy we, happy, happy Oh thrice hap - - - py we happy. Da Capo dal Segno *Andante*.

N^o. 27

Andante Larghetto

Nations who in future Story, would re-cord-ed be with Glory, Let them thro' the world Pro-
 - claim, Let them thro' the world Pro - claim, Friendship is the Road to Fame, Friendship is the Road to Fame -
 Friendship is the Road to Fame, Friendship, Friendship is the Road to Fame, - - -
 Friendship is the Road to Fame, *sf.*

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Andante Larghetto". The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the piano part, with some words appearing above the notes in the vocal line. The score is divided into several systems, with the lyrics continuing across the systems.

Nations, who in future Story, would re-cord-ed be with Glory, Let them thro' the world Proclaim - -

Friendship, Friendship, Friendship is the Road to

Fame - - - Friendship is the Road to Fame - - - Friendship, Friendship,

Friendship is, Friendship is the Road to Fame.

The musical score is written for piano and voice. It consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Allegro' in the fifth system. The lyrics are: 'Nations, who in future Story, would re-cord-ed be with Glory, Let them thro' the world Proclaim - -', 'Friendship, Friendship, Friendship is the Road to', 'Fame - - - Friendship is the Road to Fame - - - Friendship, Friendship,', and 'Friendship is, Friendship is the Road to Fame.' The score includes various musical notations such as notes, rests, and fingerings.

N^o. 28

A Tempo di Gavotta

Heroes when with Glory burning all their Toil with Pleasure bear, And believe to Love re - turning Laurel
 wreaths beneath their Care, Heroes when with Glory burning all their Toil with Pleasure bear, And believe to Love returning
 to Love returning Laurel wreaths beneath their Care Heroes when with Glory burning all their Toil with Pleasure
 bear, And believe to Love returning Laurel wreaths beneath their Care, And believe to Love re - turning Laurel wreaths beneath their Care,

beneath their Care. And be lieve to Love returning Laurel wreaths Laurel wreaths beneath their Care.

War to hardy Deeds invites, Love the Danger well requites, Love the Danger well requites, - - - - - Love the

[illegible][illegible]

Heroes when with Glory burning all their Toil with Pleasure bear And believe to Love returning Laurel wreaths beneath their care laurel wreaths beneath their care.

Solo

Semele

N^o 29

Largo

O Sleep why dost thou
leave me? why dost thou leave me? why thy Visionary joys're - - move O - - Sleep. O Sleep. O Sleep a-gain de -
- ceive me, O Sleep again deceive me, to my Arms, Restore my wandering Love, my wan -
- dring Love, Restore my wandering Love, again deceive me, O Sleep, to my Arms, to my
Arms restore - - my wandering Love.

N^o 30

Andante

Sy

Somele

The morning Lark to mine accords his Note, And tunes to my distrefs his warbling Throat, And tunes to my distrefs - -

his war - - bling Throat, and tunes to my dif_trefs - -, his war -

Handwritten musical score for the song "The morning Lark to mine". The score is written on six systems of two staves each (treble and bass clef). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat). The time signature is 6/8. The lyrics are written below the melody. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "The morning Lark to mine accords his note, and tunes to my distrefs his war - - bling throat, the morning Lark to mine, to mine accords his note and tunes to my distrefs his war - - bling throat. and tunes to my distrefs his war - - bling throat, his war - - bling throat, and tunes to my distrefs".

65

— his war - bling warbling Throat, for

Each Setting and each rif - ing Sun I

mourn, wailing a - - like, wailing a - like, his absence (and re - - turn, and re - - turn, wai - - ling a -

- like, Each Setting and each ri - - ling Sun I mourn wai - - ling a - - like wai - - ling a - - like his absence and re -

- turn his absence his absence wai - - ling a - like his absence and return. Da Capo

Allegro

N^o 51

Let festal Joy triumphant reign. Glad ev-ry heart in ev-ry

face ap-pear - - Let festal Joy tri-umphant reign. free flow the wine. nor flow in vain,

far fly - - corro - - ding Care,

corroding Care far fly, far fly cor-oding Care, *Sf.*

S. Let festal Joy tri-umphant reign, free flow the wine, *Sf.*

nor flow in

vain, *Sf.* free flow the wine, nor flow in vain, nor flow in vain, nor flow in vain, far fly, far

fly, fly far fly cor-oding Care, far fly far fly cor-oding Care,

4.1?

far fly cor-ro - ding Care, Sy

tr

Each hand the chime melodious raise, Sy

Each voice ex-ult in Se-fach's Praise, Each

voice exult in Sefach's Praise, Sy

Let order - - vanifh Sy

Let order - - vanifh Liberty alone un-bound - - ed

Liberty the Night fhall crown un-bound - ed Liberty the Night fhall crown -

unbounded Liber-ty the night fhall crown. Let

Dal Segno

N^o 32

Pia. for. Pia. for. Pia. for.

The Leafy honours of the -- field, Before the furious driving wind.

Before the furious driving wind, in giddy dissipation fly, in giddy dissipation fly in giddy dis-si - pa - - -

tion in

giddy - dif-fi - pa - - - tion fly. Sy The Leafy honours

5 6 4 6 6 6 6 6 6 6 6 6 6 6 6 6

of . . the field, the Leafy honours of the field. Sy the Leafy ho -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

- nours of the field, before the furious dri - ving

3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

wind, before the furious dri - ving wind, in giddy diffipation fly, in

6 6 7b b 7b 5b 6 6 6 6 6 6

giddy diffipation fly, in giddy diffi - pa - - - tion fly. Sy

5 6 6 6 5 6 6 6 6 6 6 6 6 6 6 6

in giddy dif-fi-pa-tion fly, in giddy dif-fi-pa-tion fly, - - - in giddy dif-fi-pa-tion

fly, - - - in giddy dif-fi-pa-tion fly, *Ad.*

To noise and fol -

-ly forc'd to yield, The fair I - deas quit the Mind, and lost in wild, Con-fu-sion lie, - - -

And lost in wild Con-fu-sion

lie To noise and fol-ly forced to yield, The fair I - - deas quit the

Mind, And lost in wild Con-fu-sion lie, And lost in wild

in wild Con - fu - - sion lie.

The Dal Segno 'S.

43

S.

N^o. 53.

Allegro

N^o. 55. *Allegro* Belfhazzer

Let the deep Bow! thy praise confess, *Sy*

Let the deep Bow! thy praise confess, thy gifts, thy gifts, thy gifts, the Gracious Gi-ver blefs, *Sy* thy

gifts the Gracious Gi-ver blefs, *Sy* the Gra-cious Gracious Giver blefs, *Sy*

thy gifts of all the Gods bestow, improve by use and Sweet-er Grow, im-prove by use and

Sweeter Grow, *Sy.* a - no - ther bowl, *Sy.* a - no - ther bowl, *Sy.* 'tis Gen'rous wine, *Sy.* tis Gen'rous wine, *Sy.*
 ex - alts the hu - man to di - vine, *Sy.* 'tis Gen'rous wine a - no - ther bowl, *Sy.* a -
 - no - ther bowl, *Sy.* 'tis Gen'rous wine, 'tis Gen'rous vine, ex - alts the hu - man to di - vine, *Sy.*
 exalts - exalts ex - alts the human
 to di - vine.

The musical notation is written on six systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the staves, with some words split across lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Sy.* (Sforzando). The piece concludes with a double bar line.

N^o. 34

Samfon

Allegro

Pia

Violoncello Pia

tr

For

Why does the God of Israel sleep.

tutti for

Violonc: Pia

arife with dreadfull Sound, Sy arife, arife, arife with dreadfull Sound, arife with dreadfull Sound -

For Pia

with dreadfull Sound, arife, arife with dreadfull Sound, with dreadfull Sound, arife, arife,

For Pia

arife with dreadfull Sound, with dreadfull Sound, and Clouds encompass'd round - - - and Clouds encompass'd

round then shall the Hea-then hear thy Thun-der, then

shall the Hea-then hear thy Thun-der, thy Thunder deep,

The Tempest of thy Wrath now raise, Sy In Whirlwinds them pursue, full

fraught with Vengeance due, in Whirlwinds then pursue, in Whirlwinds them pursue, them pur-sue, them pursue, full

fraught with Vengeance due full fraught with Ven-geance due Sy till

shall the heathen hear thy Thunder deep the tempest of thy wrath now raise, in whirlwinds them pursue, them pursue, full

Pia

fraught with Vengeance due. till shame

and trouble, till shame and trouble, all thy foes shall seize. till shame and

trouble all thy foes shall seize. Fe

Violoncello

N^o 35

Largo

Samfon

Pia

Pianiss^o

Return, Return, O

God of Hosts,

O God return, O God of Hosts, behold, behold, thy Servant in dis tress - - be hold thy

Servant in dis tress.

Return, O God, be hold thy Ser vant in dis tress.

Rei

- - turn, O God, return O God of Hosts,

behold, be hold, behold, behold thy Servant, thy Servant in dis tress.

behold, behold thy Servant, thy Servant in dis - - tress po - - Return, Return O God, return O God of

Hofts, behold, behold thy Servant in distress. By

For

His mighty Grieffs, his mighty Grieffs redress,

his mighty Grieffs, his mighty Grieffs, his mighty Grieffs redress; Nor by the heathen be it

told, nor by the heathen be it told, his mighty Grieffs redress, nor by the

heathen, by the heathen be it told, nor by the heathen be it told. Da Capo

N^o 36

Larghetto

Sy

To

fleeing Pleasures make your Court, no Moment loose for Life is short, to fleeing Pleasures make your Court, no moment loose no moment loose for

Sy

For Po the present now's our only time, the missing

Life is short, no moment loose no moment loose for Life is short,

that our only Crime, the present now's our only time, our only time, our only time, the missing that our only Crime, our only Crime, missing that our

only Crime, our only Crime, the missing that our only Crime.

Nº 37

Allegro

Sanfon

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Allegro'. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staff. The score is divided into six systems, each with a piano accompaniment and a vocal line. The lyrics are: 'To Song and Dance we Give the Day, To Dance - - and Song - - To Dance and Song we give the Day, which flows - - thy uni-ver - - fal fway, which flows thy u-ni-ver - - fal fway, To Song and Dance we give the Day, To Dance and Song we give the Day, which flows thy u-ni-ver - - fal fway.' The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is primarily composed of eighth and sixteenth notes, with some longer notes and rests. The lyrics are written in a simple, sans-serif font.

To Song and Dance we Give the Day, To Dance - -

and Song - - To Dance and Song we give the Day, which flows - -

thy uni-ver - - fal fway, which flows thy u-ni-ver - - fal fway,

To Song and Dance we give the Day, To Dance and Song we give the Day, which flows thy u-ni-ver - - fal fway,

Swav which shews thy uni - ver - sal Sway

To Dance, and Song - we give the Day, which shews thy u - ni - versal Sway

which shews thy uni - versal Sway,

Protect us by thy mighty Hand and sweep this race

from out the Land Protect us by thy mighty Hand, and sweep this race and sweep this

The musical score is written on six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked 'Andante' at the top. The lyrics are written below the staves, with some words appearing on both staves of a system. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some handwritten annotations and corrections throughout the score.

Samfon.

Andante

Thus when the Sun from's wa - try Bed, all Curtain'd with a

Clou - dy red, Pillows his Chin up-on an Orient wave

Pillows his Chin upon an Orient

wave - - - upon an Orient wave.

The wand'ring Shadows, ghastly Pale, all troop to their infernal jail, each

fetter'd Ghost flips to his fev'ral Grave - - flips to his fev'ral Grave

Sy tr
each fetter'd Ghost flips

to his Sev'ral Grave the wandering Shadows Ghastly Pale all troop to their in fernal jail each fet -

ter'd Ghost slips to his Sev'ral Grave, each fet - ter'd Ghost slips to his Sev'ral Grave,

Ad^o

N^o 40

Allegro

Samfon

The Holy one of

Israel be thy guide the Angel of thy Birth stand by thy side to Fame immortal go to Fame immor -

tal go *sf.* Heav'n bids thee strike the blow *sf.* to Fame im - mor - tal go *sf.* to Fame -

immor - tal go Heav'n bids thee strike the blow *sf.* Heav'n

bids thee strike the blow *sf.* the Ho - ly one of Is - rael is thy guide the Ho -

ly one of Is - rael is thy guide

The musical score is written on six systems of staves. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are written below the staves, with some words split across lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf.* (sforzando). The score ends with a double bar line.

N^o. 41

A Tempo Ordinario

Pow'rful Guar - - dians of all Na - - ture, O preserve my
 Beau - - teous Love, Pow'rful Guar - - dians of all Na - - ture, O preserve my Beau - - teous Love,
 Pow'rful Guardians of all Nature, O preserve my Beau - - teous Love, pre - - serve - -
 my Beau - - teous Love, O preserve my Beau - - teous Love.

Keep from Insult, the dear Creature, Sy- Keep from Insult, the

dear Creature, Virtue fure hath Charms to move, hath Charms - Sy- to

move - Sy- Virtue fure hath Charms to move, Pow'rful Guardians

Sy- of all Nature, Sy- Pow'rful Guar...dians of all Na - ture, O preserve my

Beau - teous Love, Dal Segno .S'

N^o. 42

Allegro

How happy should we Mortals prove, How Joyous spend the

Bafsons Soli

tutti For

Live long Day if Silent merit gain'd the Love, that Crafty Courtship steals away that Crafty Courtship, that Crafty Courtship,

that Crafty Courtship steals away

steals away Sy

tutti

How

Bafsons Solo

happy should we Mortals Prove, How Joyous spend the Live long Day, if Silent merit gain'd the Love, that Crafty Courtship Steals A -

- way, that Crafty Courtship, that Crafty Courtship Steals Away -

Crafty Courtship Steals A-way, How happy should we Mortals Prove, How Joyous spend the Live long Day, If Silent merit

gain'd the Love, That Crafty Courtship Steals A - - way.

tutti for

N^o 43

Larghetto

Subtle Lovewith Fan - cy Viewing, Raptrous Joys, on Joys enfuing plays around my captive

Heart, my captive Heart, Subtle Love plays - - - plays - - - Raptrous Joys, on Joys en -

- fu - ing, plays around my captive Heart, Subtle Lovewith Fan - cy

viewing, Raptrous Joys, on Joys en fuing, Raptrous Joys, on Joys en - fu - ing, plays around my captive Heart, plays a - round my cap - tive

Heart, Plays Around my Captive Heart - Sub-tle Love with fan-cy Viewing Plays A-round my Captive

Heart, Plays A-round my Captive Heart,

Cau-tious Rea-son fain-would Ease me but all Ef-forts to Releafe me on-ly Deeper fix the Dart on-ly Deeper fix - the

Dart the Dart - the Dart - but all Efforts to Releafe, me on-ly Deeper fix the Dart, on-ly Deeper fix the

Dart.

Ad^o

P^o

Ad^o

Ad^o

Da Capo Dal Segno :S:

N^o 44

Larghetto

Kind Hope--- thou u_niver-fal Friend, Sy Sweet Balm of all distrefs,

still, still a Lovers prayr attend with fancy'd Raptures of Succes, with fancy'd Rap- tures of Succes,

Kind hope Sy thou u_niversal Friend, sweet Balm of all distrefs, still, still,

A Lovers prayr attend with fancy'd Raptures of Succes with fancy'd fancy'd Raptures fancy'd Rap-

- tures, with Raptures of Success, Still, Still a Lovers pray'r attend, with fancy'd Rap - tures of Success, with
 fancy'd Raptures of - Success,
 So shall my Lovesick Soul have ease, So shall my Lovesick Soul have ease, And make her
 Voyage in Smoother Seas, And make her Voyage in Smoother Seas, in Smoother Seas, And make her
 Voy - - age in Smoother Seas in Smoother Seas. *S.* Dal Segno
 for.

The musical score is written in B-flat major (two flats) and 3/4 time. It features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics are written in a cursive, handwritten style. The piece ends with a 'Dal Segno' instruction and a repeat sign. There are various musical notations including notes, rests, and ornaments.

N^o 45

Allegro

O Mithra with thy Brightest Beams, *Sy.* O Mithra with thy Brightest
 Beams, Shine out Serene and Gay, Shine out Serene and Gay, *Sy.*
 O Mithra Shine out Serene and Gay, with thy Brightest Beams, Shine out Serene and Gay *Sy.*
 O Mithra with thy Brightest Beams, Shine out Serene and Gay,

A handwritten musical score on aged paper, featuring six systems of music. Each system consists of a treble and bass staff joined by a brace. The music is written in a cursive, handwritten style. The lyrics are written below the staves, often with small annotations like 'Ad^o' or 'S.' above certain notes. The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 7, 6, 7, 6, 7). The lyrics are: "O Mithra with thy Brightest Beams, Shine out Serene and Gay, O Mithra with thy Brightest Beams, Shine out Serene and Gay - Shine out Se-rene and Gay, And pour forth all the Golden Streams, To Glad to Glad our bri-dal Day, And pour forth all thy Gol-den Streams To Glad our Bridal Day. O Dal Segao". The piece concludes with a double bar line and a final note.

O Mithra with thy Brightest Beams, Shine out Serene and Gay, O

Mithra with thy Brightest Beams, Shine out Serene and Gay -

Shine out Se-rene and Gay,

And pour forth all the Golden Streams, To Glad to Glad our bri-dal

Day, And pour forth all thy Gol-den Streams To Glad our Bridal Day. O Dal Segao

N^o. 46

Tos't from thought to thought I Rove, to thought I Rove,
 Tos't from thought to thought I Rove, Joys Surround me, Fears Con -
 found me, ev - ry Passions thine O Love, ev - ry Pas - sions thine O Love, Tos't from
 thought to thought I Rove - ev'ry Passion is thine O Love, Joys Surround me,

Fears Confound me, ev -- ry Pas -- sions thine O Love

Tos't from thought - - - to thought I Rove Tos't from

thought to thought I Rove, Joys Sur-round me, Fears Con-found me, O Love O Love ev'ry Pas -

- - - sion ev'ry Passion is thine O Love, ev'ry Passion is thine O - Love, Tos't from thought, to thought I Rove,

Tos't from thought to thought I Rove, Tos't from thought to thought I Rove, Joys Surround me, Fears Confound me, Joys Sur-

- round me, Fears Confound me, ev'ry Passions thine O Love, Tost from thought to thought I Rove -
 ev'ry Pas- sions thine O Love, *Ad^o*
 Love thou Pleasing Irksom Guest, wis- hes
 rising. Doubts Surprising, wishes rising, Doubts Surprising, give thy Changefull Tide no Rest, give thy Changefull Tide no Rest,
 give thy Changefull Tide no Rest, Love thou Pleasing Irksom Guest, ev'ry Passions thine O Love Joys Surround me, Fears Con-

Musical notation includes treble and bass staves with various notes, rests, and ornaments. Fingerings (1-5) and breath marks (marked with an asterisk) are indicated throughout the piece.

Handwritten musical score for a song, featuring a treble and bass clef system with lyrics and musical notation. The score is written in G major (one sharp) and 6/8 time. The lyrics are: "found me, ev - ry Pas - sions thine O - - Love, To'st from thought to thought I Rove, To'st from thought to thought I Rove, To'st from thought to thought I Rove, Joys Surround me, fears Con - found me, Joys Surround me, Fears Confound me, ev'ry Passions thine O Love, To'st from thought to thought I Rove - - ev'ry Pas - sions thine O Love." The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the notes, with some words in italics. The score is divided into systems, with the first system containing the first two lines of music and the second system containing the remaining lines. The score ends with a double bar line.

found me, ev - ry Pas - sions thine O - - Love, To'st from thought
to thought I Rove, To'st from thought to thought I Rove, To'st from thought to thought I Rove, Joys Surround me, fears Con
found me, Joys Surround me, Fears Confound me, ev'ry Passions thine O Love, To'st from thought to thought I
Rove - - ev'ry Pas - sions thine O Love.

N^o 47

Sy, for Pia for

Pia. for. Strange Reverse of human Fate, mighty Joy and mighty Woe, Sy Strange Reverse of

human Fate, mighty Joy and mighty Woe, none are happy, none are Great, in this Changefull State below. none are happy, Sy, none are Great, Sy,

Strange Reverse of human Fate, mighty Joy and mighty Woe, none are happy, none are Great, in this Changefull State below. Sy

in this Changefull State below, Sy, Pia. for.

Larghetto

Alexander Balus 10.

N^o. 48

Here a-mid the Shady Woods, fragrant flowrs and
Crystal Floods, Taste my Soul this Charming Seat, Love and Glorys Calm retreat, Taste my Soul this Charming Seat, Love and Glorys
Calm retreat Here a-mid the Shady Woods Taste my Soul this Charming Seat, Love and Glorys Calm re -
- treat, Here a-mid the Shady Woods, fragrant flowrs and Crystal Floods, Taste my Soul this Charming Seat Love and Glorys Calm re -
- treat, Taste my Soul this Charming Seat, Love and Glorys Calm retreat - - Love - and Glo - rys Calm retreat
Hence vain Doubt and I - dle fear, Joy and on - ly Joy Dwells here.

N^o 49

Larghetto e Piano

How blest the Maid ordain'd to dwell,

with sweet content - in humble Cell, How blest the Maid ordain'd to dwell, with sweet content in humble Cell, from Cities far re-

- mov'd, how blest the Maid in humble Cell, from Cities far re - mov'd

By murm'ring Rills, on verdant Plains, to tend the Flocks with Village Swains, by ev'ry Swain be lov'd by

ev'ry Swain by ev'ry Swain be lov'd, - - by ev' - ry ev' - ry Swain, by ev'ry Swain, by ev' - ry

ev' - ry Swain, be lov'd how blest the Maid, by murmuring Rills, on verdant Plains, to tend the Flocks with Village Swains,

by ev'ry Swain by e - very Swain be - lov'd, Sy

Andte Larghetto
Tho low, yet happy, in that low E- state, and safe from ill's which on a Princess wait, tho' low, yet happy in that E- state, yet happy in that

low E- state, and safe from ill's which on a Princess wait, and safe from ill's, from ill's which on a Princess wait. Da Capo

N^o. 50

Largo

Sy *My* *Hercules* *My*

Breast with tender Pi-ty swells, *Sy* My Breast with tender Pi-ty swells, at fight of human woe;

My Breast with tender Pi-ty swells, at fight of hu-man woe - - - at fight of

human woe; *Sy* My Breast with tender Pi-ty swells, swells, at fight of human

woe, of hu-man woe, at fight of hu-man woe, My Breast with ten-der Pi-ty swells,

Swells, at sight of human woe, My Breast with ten--der Pi--ty Swells, at sight of human woe,

And Sym--pa--

thetic an-guish feels, where e'er heav'n Strikes the blow. And Sym--pa--thetic an-guish feels, where e'er heav'n

Strikes the blow, And Sym--pa--thetic an-guish feels, And Sym--pa--thetic an-guish feels,

where e'er heav'n Strikes the blow. Da Capo

Ad^o

6 6 6 4 3 6 6 7 6 5 4 3 6 2 6 5 4 3 6 8 7 # 6 6 # 6 6 7 6 5 6 8 6 4 6 6 6 6 4 5 # 6 5 6 5 # 7

N^o 51

Allegro

Banish Love from thy breast 'tis a Womanish guest, Banish

Love from thy breast 'tis a Womanish guest, Banish ba - - - nish ba - - - nish Love from thy breast 'tis a

Womanish guest, fit on-ly mean thoughts to in-spire

- fit only mean thoughts to inspire,

Banish Love from thy breast 'tis a Womanish guest Banish ba - - - nish ba - - - nish

Love from thy breast 'tis a Womanish guest, fit only mean thoughts mean thoughts to in-spire - - -

fit on-ly mean thoughts mean thoughts to in-spire 'tis a

Womanish guest, fit on-ly mean thoughts

fit on-ly mean thoughts mean thoughts to in-spire

Bright glory invites thee, fair honour excites thee,

Sy Bright glory invites thee, fair honour excites thee, to tread in the Steps in the Steps of thy Sire, to

tread in the Steps in the Steps of thy Sire, Bright glo - - - ry the ho - - - nour in -

-vites thee, excites thee, to tread in the Steps, to tread in the Steps, in the Steps of thy Sire. Sy

Adg^o For

*s.

Banish Da Capo dal Segno

*s.

112

No. 52

Largo

Joseph

Come, divine Inspirer come, Come, divine Inspirer come, make my humble breast thy home, make my humble breast thy home, draw the Curtain from mine Eye, and present place fu-tu-ri-ty, and present place fu-tu-ri-ty:

Come divine Inspirer come, Come, come, Come, come, Come, di-

-vine Inspirer come, Come, come, make my humble breast thy home, draw the Curtain from mine Eye, draw the Curtain from mine

Handwritten musical score for a hymn, featuring ten systems of staves. The notation includes vocal parts (treble and bass clefs) and piano accompaniment (treble and bass clefs). The lyrics are written below the staves. The score includes various musical symbols, including notes, rests, and dynamic markings such as "Adagio" and "Segno". The lyrics are: "Eye, and present place fu-tu-ri-ty, and place fu-tu-ri-ty, and present place fu-tu-ri-ty, and present place fu-tu-ri-ty, Thus while o'er Pharaoh's Dream, bright Interpretation beam, Pharaoh's self shall Temples raise, and Egypt, Incense to thy Praise, to thy Praise, and Egypt, Incense to thy Praise. Come divine Inspirer. Da Capo al Segno." The score is written in a historical style, with some markings like "Adagio" and "Segno" indicating tempo and performance instructions.

N^o 53

Larghetto e Piano

Sy *h* :S: Together lovely Innocents grow up Sy lovely lovely Innocents Sy Together lovely Innocents grow

up Sy link'd in e-ternal Chain of Brother Love. of Brother Love Sy lovely lovely Innocents Sy

To gether lovely Innocents grow up link'd in e-ternal Chains of Bro-ther Love grow up link'd in e-ternal Chains of Bro-ther Love

For you may not Envy bear her pois'nous Cup, Sy nor hate her un-

len- - - - - ting Ar- - - - - mour prove To gether lovely Innocents grow up Sy Po Dal Segno :S:

Nº 54

Larghetto

5 6 6 5
3 4 4 3

6 5
4 3

6

The Peasant tastes the Sweets of Life, un - wounded by its Cares, The Peasant

tastes the Sweets of Life, unwounded by its Cares, no Courtly Craft, no Publick Strife, his humble Soul infares his humble

Soul, his humble Soul, no Courtly Craft no Publick Strife, his humble Soul infares,

unwounded by its Cares, unwounded by its Cares, The Peasant tastes the Sweets of Life un - wounded by its

5 6
3 4

6 5 6 5
4 3 4 3

Cares, The Peasant tastes the Sweets of Life, unwounded by its Cares, No Courtly Craft, No Publick strife,

his humble Soul enfares, his humble Soul, his humble Soul, No Courtly Craft, no Publick strife, his humble Soul en-

fares, his humble Soul - enfares.

Andante

But Grandeurs bulky noisy Jays

true Contentment give, no true Contentment give, whilst fancy Craves, Sy Possession cloy, Sy we die thus whilst we
 live, Sy But Grandeurs bulky noisy Joys - - -
 no true Contentment give, no true Contentment give, whilst fan - - cy Craves,
 Posses - - sion cloy, we die thus whilst we live, we die thus whilst we live. Ad? Larghetto Sy
 Dal Segno

N^o 55

Joseph

Allegro

Prophetic

Rap - - - tures Swell

Sy po

And whisper,

And whisper, Sy

we shall still be blest, Sy

And whisper, Sy

we shall still be blest, Sy

we shall still be blest, -

And whisper, we shall still be blest, we shall still be

blest, Sy be blest, And we shall still be blest, Sy

Prophetick Rap Swell

my breast, Swell my breast And whisper, Sy

And whisper, Sy we shall still be blest,

Prophetick Raptures swell my breast, and whisper, and whisper, we shall

still be blest, we shall be blest, we shall still be blest, we shall still be blest, Sy

be blest

we shall we shall still be blest, Sy

Prophetick Raptures swell my breast, and whisper, Sy

Ad^o we shall we shall still be blest, Sy.

Ad. 4 3 5 5 4 2 6 4 2 6

Sy. That this black - - gloom shall break a - way, And leave more heav'nly

bright - - - - the Day, And leave more heav'nly bright the Day, That this black - gloom this black -

- - gloom shall break a - way, Sy. That this black gloom that this black gloom shall break a - - way, And leave more

Ad^o heav'nly bright the Day, And leave more hea - - v'nly bright the Day. Da Capo

N^o. 56

Allegro Sy,

My Self I shall adore, if I perfist in gazing, if I perfist in gazing, in ga - Sy. So. Sy. So. Sy. So. Sy. So.

- zing, My Self I shall adore, if I perfist in ga - Sy. So. Sy. So. Sy.

- zing, in ga - Sy. in ga - zing, Sy, if I perfist in

gazing, My Self I shall adore, if I persfist in gazing, My Self I shall a-dore, My Self I shall a-dore, if I persfist in ga-

Sy. So. Sy. So. - zing, Sy. My Self I shall a-

-dore - if I persfist in ga- Sy. So. Sy.

So. Sy. So. - zing, Sy.

in ga - zing, in ga - zing, My Self I shall adore, if I persfist in

Handwritten musical score for a piece from "The Beggar's Opera" by John Gay. The score is written on ten staves, with a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written below the vocal line. The music is in G major (one sharp) and 3/4 time. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "No object sure before, was ever half so pleasing, So pleasing, So pleasing, No object Sure be-fore, was ever half so plea-sing, was ever half so plea-sing, was ever half so plea-for, Sing: Da Capo al Segno :S:". The score is a facsimile of the original manuscript, showing the handwriting and the musical notation in detail.

Violoncello Solo

L'Allegro Il Penferofo 125

N^o. 57

Largo
 Sy.
 tutti for.
 But O! Sad Virgin that thy Power, might raise Mu-læ-us from his Bower, or bid the
 Soul of Orpheus Sing, Such notes as warble to the String, as war

[illegible]

Handwritten musical score for 'The Battle of Tewkesbury'. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It contains a complex melodic line with many trills (tr) and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 7/4 time signature. It contains a bass line with many slurs and some trills. The lyrics 'as war' and 'bled to the' are written below the bottom staff. The manuscript is on aged, yellowed paper with some staining and a small tear at the bottom right.

String, drew I. ron Tears down Pluto's Cheek, and made Hell grant what Love did Seek.

But O! Sad Virgin, that thy Power might

raise Mu - ſæ - - us from his Bow'r, or bid the Soul of Orpheus Sing, ſuch Notes as warbled to the String, as

12

war - bled As

war - bled to the String, drew I-ron

Tears down Pluto's Cheek, and made Hell grant what Love did Seek, drew I-ron Tears down Plutos

Cheek, and made Hell grant what Love did Seek. Ad Libitum

N^o. 58

Traversa Solo

Andante

Ad Libitum

Pianiss^oS^o tutti for

Sweet Bird

Traversa Solo

Andante

Ad Libitum

Pianiss^o

S^o tutti for

Sweet Bird

Sy, Sweet Bird that Shun'st the noise of folly, Sy, most Musical, most Me-lan-choly,

Thee Chauntrefs of the Woods among I woo, I woo to hear thy E-ven So - - -

ng I woo to hear thy E-ven Song

Sweet Bird

Sweet Bird that Shun'st the noise of folly Sy, most Mu-fi-cal Sy,

most Me-lan-cho - - - ly Sy, most Mu-fi-cal, most Me-lan-cho - - ly, Sy,
 Thee Chauntrefs of the Woods among, I woo Sy to hear thy E -
 ven for Song.
 Thee Chauntrefs of the Woods a -
 -mong, I woo, Sy, I woo to hear Sy, thy E -

Thee Chauntrefs of the Woods among, I woo Sy to hear thy E -
 ven for Song.
 Thee Chauntrefs of the Woods a -
 -mong, I woo, Sy, I woo to hear Sy, thy E -

Handwritten musical score for a song, featuring a treble and bass staff with lyrics and musical notation. The score includes various musical notations such as notes, rests, and ornaments, as well as lyrics in English and Latin.

the
- ven Song

ad Libitum
Or missing thee, I walk unseen, on the dry Smooth Shaven Green, to be -

- hold the wandering Moon, to be-hold the wandering Moon, riding near her highest noon, riding near her highest noon, riding

near her high-est noon, to be-hold the wandering Moon, riding near her high - - - - - est noon.

Dal Segno: S:

N^o 59

Preston

Mirth admit me of thy Crew,

Mirth admit me of thy Crew, Mirth admit me

Mirth admit me, S

Mirth admit me of thy Crew,

To live with her, and live with thee, in unreprieved Plea - - fures free, in

unreproved Plea - - - sures free, *Sy.*

hear the Lark begin his flight, and Singing Star-tle the dull Night, and Singing Startle Startle, and

Singing Startle the dull Night, and Singing Startle the dull Night, Then to come in Spight of

'Sorrow, and at my window bid good morrow, and at my win-dow bid good mor-row, good mor-row,

Sy. good mor-row, and then to come in Spight of Sorrow, and at my win-dow bid good mor-row, good mor-row,

The musical score is written on six systems of staves. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *Sy.* (Sforzando). The lyrics are written below the staves, with some words appearing on both the treble and bass staves of a system. The page number 133 is in the top right corner.

Handwritten musical score for a song, featuring a treble and bass staff system. The music is written in G major (one sharp) and 6/8 time. The lyrics are: "Sy good morrow, good morrow, Sy good morrow, and at my window bid Good morrow, Mirth admit me of thy Crew, Mirth admit me, Sy Mirth admit me, Sy Mirth admit me, of thy Crew, Mirth admit me of thy Crew. Sy". The score includes various musical notations such as notes, rests, and ornaments. There are also handwritten annotations above the staff, including "u", "h", "l", and "m". The bottom of the page shows the continuation of the bass line with notes and rests.

Sy good morrow, good morrow, Sy good morrow, and at my window bid Good morrow,

Mirth admit me of thy Crew, Mirth admit me, Sy Mirth admit me, Sy Mirth admit me,

of thy Crew, Mirth admit me of thy Crew. Sy

L'Allegro il l'Inferoso

N^o 60

Sy

These Delights if thou Canst give

These Delights if thou Canst give

These Delights

if thou Canst give,

Sy.

Mirth, with thee I mean to Live, with thee I mean to

$$\begin{array}{r} 4 \\ 2 \end{array}$$

Live, Mirth, with thee, with thee I mean to Live, Sy. Mirth, with thee I mean to Live, Mirth, with thee, Mirth, with

thee, These Delights if thou Canst give, Mirth, with thee I mean to Live, Sy. These Delights if thou Canst

give, Sy. Mirth, with thee, Mirth, with thee, Mirth with thee I mean to Live, Sy.

These Delights if thou Canst give, Mirth, with thee I mean to Live, with thee I mean to Live, Sy.

These Delights if thou Canst give, Mirth with thee I mean to Live. Sy.

Da Capo il Ritornello

N^o 61

Accomp:

Larghetto e piano *ad Libitum*

Comfort ye, Com- fort ye my people, Sy. Com- fort ye.

Sy. Com- - fort ye my people faith your God, faith your God Sy. speak ye comfortably to Je-

rusalem, speak ye comfortably to Jerusalem Sy and cry unto her that her war- - fare, her war- - fare is accomplish'd, that her i-

- niquity is pardon'd, Sy. that her i- niquity is pardon'd, Sy. The voice of him that

Sy. cryeth in the wil- derness, prepare ye the way of the Lord, make straight in the desert a Highway for our God.

N^o 61

Andante

Every Valley, Sy. Every Valley shall be ex-al-ted, Sy. shall be - exal -

- ted, shall be ex-al - - ted shall be exal - ted,

And every Mountain and Hill made Low, The Crooked Straight, And the rough places plain -

- The Crooked Straight, The Crooked Straight, And rough places plain - And the rough places

This page contains ten systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a historical style, likely 18th or 19th century, with various musical markings and lyrics.

System 1: Treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a double bar line and a repeat sign. The lyrics "plain" and "for." are written below the staff. The treble staff continues with a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a common time signature. The lyrics "Ev'ry Valley, Sy. Ev'ry Valley shall be exal -" are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 2: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "ted, Sy. Ev'ry Valley, Sy. Ev'ry Valley, shall be exal - - - - - ted And ev'ry Mountain and" are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 3: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "Hill made Low, Sy. The Crooked Straight, Sy. The Crooked Straight, The Crooked Straight, And the rough places plain - - - - -" are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 4: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "And the rough places plain, And the rough places" are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 5: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "The Crooked Straight And the rough places plain." are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 6: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "for." are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 7: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "for." are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 8: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "for." are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 9: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "for." are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

System 10: Treble staff continues with a series of eighth and sixteenth notes. The lyrics "for." are written below the staff. The bass staff continues with a series of eighth and sixteenth notes.

N^o 2

Andante

O thou that tellest good Tidings to Zion, Sy Get thee up in-to the High Mountain, Sy O thou that tellest good Tidings to Zion, Sy Get thee up in-to the High Mountain, Sy Get the up into the High Mountain, Sy O thou that tellest good Tidings to Jerufalem, Sy lift up Sy thy voice with Strength lift it up be not afraid, Sy Say unto the

Cities of Judah, Sy Say unto the Cities of Judah Sy Behold your God Behold your God Say unto the Cities of Ju - - dah Be -

- hold your God, Behold your God - - Behold your God, O thou that tellest good

Tidings to Zion, Sy Arise Shine, for thy light is Come, A - - rise Sy A - -

- rise Sy Arise Shine for thy light is Come Sy And the glo - - ry of the Lord the

glory of the Lord Sy is ri - - sen is ri - - sen up on thee is ri - - sen is ri - - sen up on thee the

glory Sy the glory Sy the glory of the Lord - - - is ri - - sen up on thee.

N^o. 63

Allegro Moderato

But Sooner Jordans Stream I Swear, But Sooner Jordans Stream - - -

Jordans Stream - - - I Swear, I Swear, back to his Spring shall Swiftly roll - - - shall Swift-ly

roll - - - But Sooner Jordans Stream I

Swear, back to his Spring shall Swiftly - roll, for, Sy Than I Consent to

6 4 4 6 4 4 6 6 6 6 6 5 6 5 6 6

hurt a hair of thee thou darling of - - my Soul, ^{Sy} for of thee thou dar - -
 ling of my Soul then I Consent to hurt a hair, ^{Sy} of thee thou dar - -
 - ling of my Soul, of thee thou darling of my Soul of thee of
^{Sy} thee, of thee, of thee thou dar-ling of my Soul.

N^o. 64

Allegro

Your words O King my Loy - - al heart, with double ardor fire - - with double ardor
 fire If God his us-ual Aid impart, your foes shall feel what you inspire, in all the danger of the field, the
 great Je--hovah is my Shield, Sy. in all the danger, Sy. the great Je - ho - - vah
 is my Shield. Sy.

N^o 65

Saul

Larghetto e Pia.

O Godlike Youth by all confest of Human Race

Pianiss.

the Pride O Godlike Youth by all confest of Human Race

among Women blest whom Heav'n Ordains

for. Sy.

thy Bride O Virgin among Women blest whom Heav'n Ordains

al Segno

Larghetto *Pia.* *for.* *Solo* *Pia.* *Solo* *tutti for.* *Saul*

Solo *tutti for.* *Fell Rage and Black Despair Possess, with Horrid Sway the Monarch's Breast, when David with Celestial fire*

Struck, Sy *Struck the Sweet per-swa - - - - - five Lyre, Sy,* *Soft Gliding down his ravish'd Ears, The Healing*

Sounds dis - pell his Cares, Despair and Rage, Despair and Rage, at once are gone, and peace and Hope resumes the Throne, and peace and Hope

Sy. *and peace and Hope resumes the Throne. Solo* *tutti for.* *Solo* *tutti for.* *Pia.* *for.*

N^o. 67

Allegro

Capricious man in Humour lost by ev'ry wind of Pass-ion toft, Ca-

pricious man in Humour lost by ev'ry wind of Pass-ion toft, - - - now Sets his Vaffal on the Throne, on the Throne,

then low as Earth He casts him down, then low as Earth He casts him down, Sy

Capricious man, Sy Capricious man in Humour lost by ev'ry wind of Pass-ion toft,

his Temper knows no middle State, no middle State, extreme alike in Love or hate, his Temper

knows no middle State, extreme alike in Love or hate, extreme alike in Love or hate, extreme alike in Love or hate.

Ca - D. C. al Segno. S.

N^o 68 *Largo e Piu* S. Sin not O King against the Youth, Sy who ne'er Offend - ed you Sy think to his Loy - al -

= ty and truth, what great rewards are due, think to his Loy - al - ty and truth, what great rewards are due.

Think with what Joy that God-like Man,
You saw that glorious Day,
Think, and with Ruin, if you can
Such Services repay. Think &c.

From Cities Storm'd, and Battles now,
What glory can accrue!
By this the Hero best is known,
He can himself Subdue. He can &c.

N^o. 69

How Lovely is the blooming fair, Sy the blooming fair, Sy Whose beauty Virtues

Laws refine, Whose beauty Virtues Laws refine, She well may Clame our softest care, Sy For

sure She almost seems divine, She well may Clame our softest care, She well may Clame our softest, softest,

softest care, For sure She almost seems divine, For sure She almost seems divine, Sy For sure She almost

seems divine. Sy

Ad^o

N^o. 70

Andante

Sy.

In the Battle fame pursuing, Sy.
 In the Battle fame pursuing, we'll with Slaughter float the plains, we'll with
 Slaugh - - - - - ter flo

at the plains, we'll with Slaughter

ter float the plains; Sy For In the Battle Fame pursuing, we'll with Slaughter float the plains,

we'll with Slaughter ter,

well with Slaugh-ter float the plains, float the plains, In the Battle Fame Pursuing, we'll with Slaughter float the plains, well with Slaughter

Ad^o

- ter we'll with Slaughter float the plains, Sy,

And our Tyrant low in ru-in, Sy, Soon shall wear, Soon shall

wear their Captives Chains, And our Tyrant low in ru-in, low in ru-in, Soon shall wear their Captives Chains,

for. Dal Segno

N^o. 71

So much Beauty Sweet-ly blooming,

Sweetly blooming, Sy. So much Beauty Sweetly blooming Sweetly blooming Sy. Shall thy Comforts Soul en -

flave - - - Shall thy Con-forts Soul enslave So much Beautv Sweetly

Blooming, Shall thy Con-forts Soul en-flave, Shall thy Con-forts Soul, Shall thy Con-forts Soul en-flave - - -

- - Shall thy Soul - - en slave

In thy Lovely pow'r perfucing Ask him all thy heart can crave - - Ask him all thy heart can

crave.

N^o 72

Siciliana

Let me wander not unseen, by Hedge row Elms, on Hillocks.

Green, There the Plowman near at hand, whistles O'er the furrow'd

Land, There the Plowman near at hand, whistles O'er the furrow'd Land, And the Milkmaid Singeth

Blithe! And the Mower whets his Scythe; And e-very Shepherd tells his Tale, under the hawthorn, in the dale.

And e-very Shepherd tells his Tale, under the hawthorn, in the Dale.

Nº 73 *Andante Allegro*

Or let the merry Bells ring round,

Or let the merry Bells ring round, And the Jocund Rebecks Sound, And the Jocund Rebecks Sound,

And the Jocund Rebecks Sound, To many a Youth and many a maid, Sy Dancing in the checquer'd

Shade, Sy To many a Youth and many a maid Dancing in the checquer'd Shade, Dancing Dan

cing, Dancing in the checquer'd Shade, Sy To many a Youth and many a maid, Sy Dancing in the checquer'd

Shade, Sy Dancing, Dan cing Dancing in the checquer'd Shade.

N^o. 74

Pia. for. Pia. for. Pia. for.

O Jordan, Jordan, Sa - - cred tide,

O Jordan, Jordan Sacred tide, Shall we no more be - hold thee glide, the fir - tile Vales a - long,

the fertile Vales a - - long, Shall we on more be - hold thee glide, the fir - tile Vales a - long, no more, no more,

O Jordan, Jordan, Sacred tide, Shall we no more behold thee glide, Shall we no

more be-hold thee - glide, the fir-tile Vales a-long no more, no more, no more, -- no -- more, no

more, *Sy.* Shall we no more be-hold thee - glide, the fer-tile Vales a-long

As in our

Great fore Fathers Days, Shall not thy hills re - - found with Praise, and learn our ho-ly Song, Shall not thy hills re -

found with Praise - - - and learn - - - our holy Song. *Da Capo*

N^o 75

O Beauteous Queen uncloſe thoſe Eyes, my faireſt ſhall not bleed, no
 my faireſt ſhall not bleed O Beauteous Queen uncloſe thoſe Eyes, no my faireſt ſhall not bleed, Sy.
 hear Loves Soft voice that bids thee riſe, and bids thy Suit ſucceed, hear Loves ſoft voice that bids thy Suit ſucceed, Sy.
 O Beau - - teous Queen uncloſe thoſe Eyes, uncloſe thoſe Eyes, my faireſt ſhall not bleed, Sy. my faireſt, Sy. my faireſt,

my fairest shall not bleed, shall not bleed, Sy. hear Loves soft voice, hear Loves soft voice that bids thee

rise, and bids thy Suit succeed, hear Loves soft voice that bids thee rise, and bids thy Suit succeed, Sy.

Ask and 'tis granted from this hour, who shares our heart shall share our Powr, Ask and 'tis granted from this

hour, who shares our heart shall share our Powr, who shares our heart - - - shall share our Powr. Da Capo

The musical score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The lyrics are written below the notes. The figured bass notation is written below the bass staff. The score is divided into three systems. The first system has two lines of music. The second system has two lines of music. The third system has two lines of music. The lyrics are: "my fairest shall not bleed, shall not bleed, Sy. hear Loves soft voice, hear Loves soft voice that bids thee rise, and bids thy Suit succeed, hear Loves soft voice that bids thee rise, and bids thy Suit succeed, Sy." The lyrics are repeated in the third system: "Ask and 'tis granted from this hour, who shares our heart shall share our Powr, Ask and 'tis granted from this hour, who shares our heart shall share our Powr, who shares our heart - - - shall share our Powr. Da Capo".

N^o. 76

land so love-ly blooming nature all her Charms af-fuming wakes the Soul to Chearfull Praife to

Chearfull Praife wakes the Soul to Chearfull Prai- - - - - fe wakes the Soul

wakes the Soul to Chearfull Praife, - - - - - wa - - - - - kes wakes the Sou

1 to Chearfull Praise, Thro' the land so love-ly blooming,

So love-ly blooming, nature all her Charms af-fuming wakes the Soul to

Chear - - full Praise wa - - kes wa - - kes wakes the Sou - - l to Chear - full P

se to Chearfull Prai - - - se Thro' the land so love-ly blooming na-ture all her

Charms af fuming wakes the Soul to Chearfull Prai - - - se wakes the Soul wakes the Soul to Chearfull Praise

Ad^o

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some accidentals (sharps and naturals) indicating chromaticism. The bass staff provides a simple harmonic accompaniment, primarily using quarter and eighth notes. The piece concludes with a double bar line and repeat dots. The handwriting is in dark ink on aged, slightly yellowed paper.

Verdant Scenes around us ri-sing each De-light-ed Sense Sur-pri-sing

Soft-ly Crown the circling Days - - - Soft-ly Cro - - - wn the circling Days.

Verdant Scenes around us rising each De-light-ed Sense Sur-prising Soft-ly Crown-

the circling Days, Softly Crown the circling Days. Da Capo

N^o 77

Largo

Blooming Virgins

:S:

:S:

Blooming Virgins,

Blooming Virgins, Spotless train, tune to transport,

tune to transport all your Lays,

tune to transport

all your Lays,

tune to transport all your Lays,

tune to transport,

tune to transport,

all your Lays, Blooming Virgins,

Blooming Virgins, Spotless train,

tune to transport, tune to transport,

tune to transport all your Lay -

Ad.

s tune to transport

tune to transport all your Lays.

Hail Jehovah's wond'rous reign,

wake the Day Spring with his Prai -

se, wake the Day Spring with his Praise.

Dal Segno

:S:

:S:

N^o 8

A Tempo Giusto

The Prince unable to conceal his Pain, Gaz'd on the fair, who caus'd his Care,

And Sigh'd and look'd, Sigh'd and look'd, Sigh'd and look'd, and

Sigh'd again, Gaz'd on the fair, Gaz'd on the fair, who caus'd his Care, and Sigh'd and look'd, and Sigh'd again.

The Prince un-a-ble to conceal his Pain, Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair, who caus'd his Care, and Sigh'd and look'd,

Sigh'd and look'd, Sigh'd and look'd, and Sigh'd again, Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair, who caus'd his Care, and Sigh'd and look'd, and

Sigh'd again, Sigh'd, look'd, Sigh'd and look'd, Sigh'd and look'd, and Sigh'd again, Sigh'd, look'd, Sigh'd and look'd, Sigh'd and look'd, and Sigh'd again, Sy,

Sigh'd again, Sigh'd, look'd, Sigh'd and look'd, Sigh'd and look'd, and Sigh'd again, Sigh'd, look'd, Sigh'd and look'd, Sigh'd and look'd, and Sigh'd again, Sy,

At length, with wine and Love at once oppress'd, the vanquish'd Victor Sunk upon her Breast, the vanquish'd Victor, Sy, the

vanquish'd Victor Sunk, Sunk upon her Breast, Sy, the vanquish'd Victor Sunk up-on her Breast, the vanquish'd Victor Sunk up-on her Breast. Sy, Ad^o

N^o. 79

Largo Piano

Heart - the Seat of Soft De - light. Be thou now a

fountain bright, Heart the Seat of Soft Delight, Heart the Seat of Soft Delight, Be thou now a fountain bright,

Pur - ple be no more thy blood, Glide thou like a Crystall flood, Glide thou like a Crystall flood, Gli -

de thou like a Cry - - stall flood,

169

Rock thy hollow womb disclose the bubling fountain, lo it flows

Thro' the plains he Joy's to rove, murmring Still his gentle Love, Thro' the plains he Joy's to rove, murmring Still his gentle Love.

murmring Still his gentle Love, murmring Still his gentle Love -

- miring murmring Still his gentle Love. for. for. for.

Violoncello Solo

N^o 80

Larghetto

Gentle Airs melodious Strains, call for rap - tures out of wo e Gentle Airs melodious

Strains, al for raptures out of woe, call for rap - tures out of woe. Lull the

re - gal Mourn - ers pains, Lull the re - gal Mourners pains, Sweetly footh her as you flo - w, Sweetly

footh her as you flow, as you flow. Gentle Airs melodious Dal Segno



HA 34

HANDEL'S
ORATORIO
SONGS
VOL. II.

John George Quincy -
1863

H

Elizabeth Dryden

HANDEL'S SONGS

Selected from his ORATORIOS.

for the

HARPSICORD, VOICE, HOBBOY,
or GERMAN FLUTE.

VOL. II.

*The Instrumental Parts to the above Songs may be had Separate,
to Compleat them for Concerts.*

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had, Composed by M^r HANDEL.

His Oratorios in Score, Bound in 12 Volumes

His Operas in Score, Bound in 15 Volumes

Samfon, Alexander's Feast, & Acis & Galatea Compleat^d Choruses

The Coronation, and Funeral Anthem 2 Volumes

The Dettingen Te Deum, & Grand Te Deum & Jubilate

Apollo's Feast, being the Favourite Songs and Overtures in

Score from all his Operas in 5 Volumes

Twelve Solos for a German Flute, Violin, or Harpsicord

Sixty five Overtures for Violins &c. in 8 Parts. also in 4 Parts.

Twelve Grand Concertos for Violins in 7 Parts Op: 6.

Six Concertos for Hoboys and Violins Opera 3.

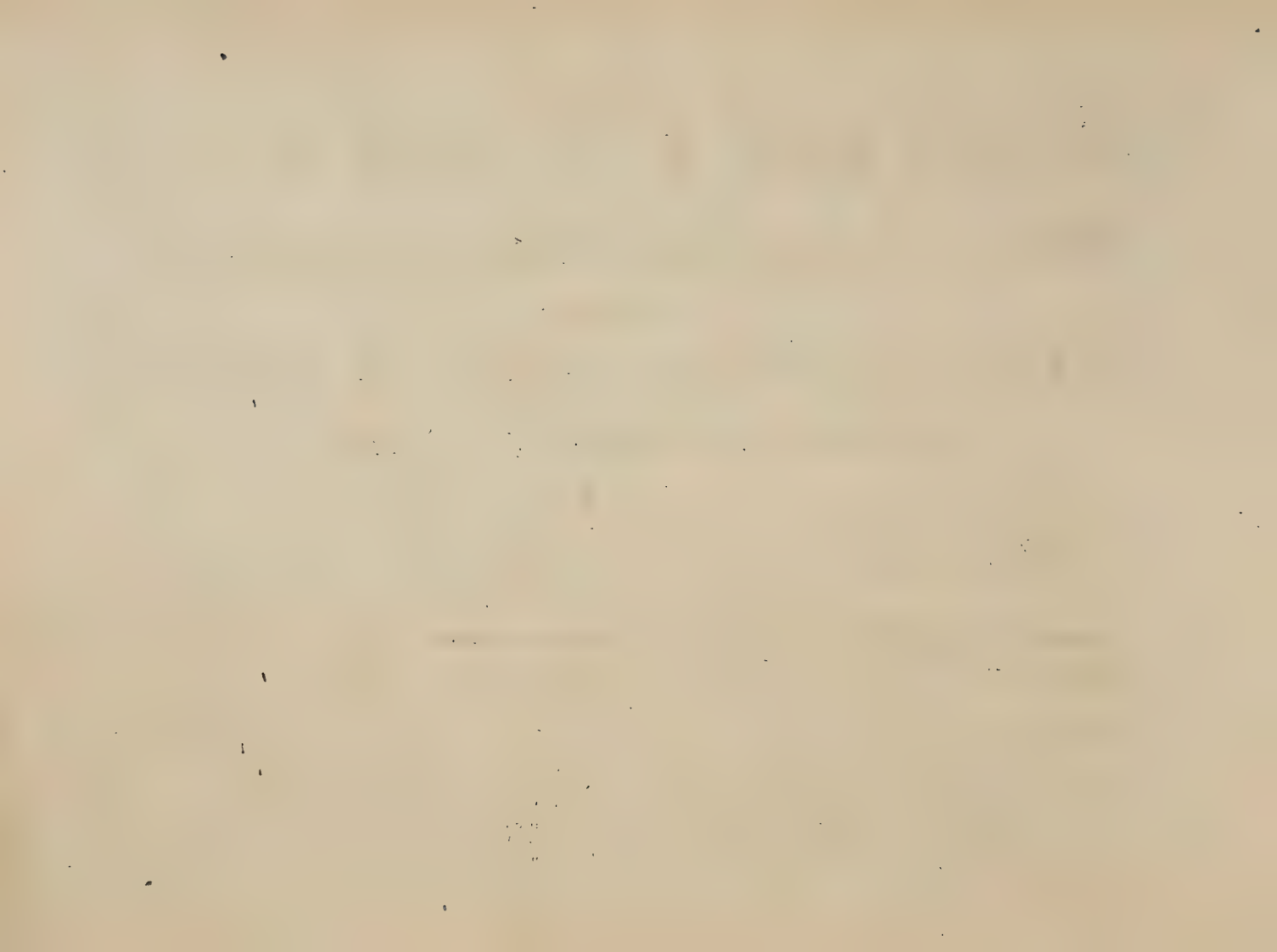
Six Concertos for the Organ, with Instrumental Parts Opera 4.

The Water, and Fire Music, for French Horns and Violins

Thirteen Sonatas for two Violins and a Bass

Sixty five Overtures, & Two Vols of Lessons for the Harpsicord

Eighteen Concertos, & Six Voluntaries for the Organ.



VOL. II.

A Table of the Celebrated Songs from Mr HANDEL'S ORATORIOS contain'd in this Book.

A	N ^o		N ^o			N ^o	
As Stars that rise - - -	94	<i>Hercules</i>	Haste to the Cedar Grove - - -	83	<i>Solomon</i>	Praise the Lord - - -	119 <i>Esther</i>
Ask if yon Damask Rose - - -	105	<i>Susanna</i>	Hymen haste - - -	115	<i>Semele</i>	R	
Author of Peace - - -	131	<i>Saul</i>	How green our fertile - - -	121	<i>Solomon</i>	Resign thy Club - - -	95 <i>Hercules</i>
As when the Dove - - -	157	<i>Acis and Gal:</i>	He was despised - - -	141		Rejoyce greatly - - -	143
As steals the Morn, <i>Duet</i> - - -	160	<i>L'Allegro</i>	He shall feed his flock - - -	144		S	
H			How can I stay - - -	150	<i>Esther</i>	Sing Songs of praise - - -	120 <i>Esther</i>
Bless'd the Day - - -	82	<i>Solomon</i>	Happy Pair - - -	151	<i>Alex^{rs} Feast</i>	Smiling Freedom - - -	136 <i>Deborah</i>
Beneath the Vine - - -	88	<i>D^o</i>	Hush ye pretty warbling Choir	156	<i>Acis and Gal:</i>	Softly sweet in Lidian measures	154 <i>Alex^{rs} Feast</i>
Be gone my fears - - -	90	<i>Hercules</i>	Happy we, <i>Duet</i> - - -	158	<i>D^o</i>	T	
Blooming as the face of Spring	126	<i>Susanna</i>	I			Thrice blest be y ^e King, <i>Duet</i>	84 <i>Solomon</i>
But thou didst not - - -	142		If guiltless blood - - -	106	<i>Susanna</i>	The smiling hours - - -	91 <i>Hercules</i>
C			Joys that are pure - - -	109	<i>Samson</i>	To my chaste Susanna's praise	108 <i>Susanna</i>
Can I see my Infant gor'd - - -	87	<i>Solomon</i>	I feel a spreading flame - - -	140	<i>Joseph</i>	The Silver Stream - - -	113 <i>Joseph</i>
Constant Lovers - - -	96	<i>Hercules</i>	L			There from mortal Cares - - -	117 <i>Semele</i>
Cease thy anguish, <i>Duet</i> - - -	98	<i>Athalia</i>	Low at her feet - - -	137	<i>Deborah</i>	Time your Harps - - -	138 <i>Esther</i>
Clouds o'ertake y ^e brightest Day	101	<i>Susanna</i>	Love in her Eyes - - -	159	<i>Acis and Gal:</i>	The Trumpet's loud clangor - - -	146 <i>Dryden's Ode</i>
Chrystal Streams - - -	103	<i>D^o</i>	M			Thais led the way - - -	155 <i>Alex^{rs} Feast</i>
Choirs of Angels - - -	134	<i>Deborah</i>	My faith and truth - - -	89	<i>Samson</i>	W	
D			May Heav'n attend her - - -	135	<i>Deborah</i>	What tho I trace - - -	81 <i>Solomon</i>
Daughter of Gods - - -	92	<i>Hercules</i>	N			With thee th ⁱ unshelter'd moor - - -	85 <i>D^o</i>
E			No longer fate - - -	112	<i>Hercules</i>	When the Sun o'er yonder Hill	86 <i>D^o</i>
Endless Fame - - -	97	<i>Deborah</i>	No, let the guilty tremble - - -	128	<i>Saul</i>	When Beauty Sorrow's Liv'ry - - -	93 <i>Hercules</i>
Endless Pleasure - - -	116	<i>Semele</i>	O			Would Custom bid - - -	102 <i>Susanna</i>
Every Sight these Eyes behold	123	<i>Solomon</i>	O Liberty thou choicest Blessing	99	<i>Occasional Orat^o</i>	With plaintive notes - - -	110 <i>Samson</i>
Every Joy that Wisdom knows	124	<i>D^o</i>	O lovely Peace - - -	100	<i>Judas Maccab^{is}</i>	Where e'er you walk - - -	111 <i>Semele</i>
F			On the rapid whirlwind's wing	107	<i>Susanna</i>	Will the Sun forget to streak - - -	122 <i>Solomon</i>
Flattering Tongue - - -	139	<i>Esther</i>	O lovely Youth - - -	114	<i>Joseph</i>	What abject thought - - -	129 <i>Saul</i>
From this dread Scene, <i>Duet</i>	145	<i>Judas Maccab^{is}</i>	Oft on a Plat of rising ground	118	<i>Il Penseroso</i>	What Passion cannot Musick raise	148 <i>Dryden's Ode</i>
G			O fairest of ten thousand, <i>Duet</i>	130	<i>Saul</i>	What's sweeter than y ^e new-blown	149 <i>Joseph</i>
Gold within the furnace try'd	125	<i>Susanna</i>	O the Pleasures my Soul - - -	132	<i>Deborah</i>	With ravish'd Ears - - -	152 <i>Alex^{rs} Feast</i>
Guilt trembling - - -	127	<i>D^o</i>	Our fears are now - - -	133	<i>D^o</i>	War he Sung is toil and trouble	153 <i>D^o</i>
H			Orpheus could lead - - -	147	<i>Dryden's Ode</i>	Y	
			P			Ye verdant Hills - - -	104 <i>Susanna</i>

N^o. 81

Larghetto

What tho' I trace each herb and Flow'r, That Drinks the Morning dew, Did I not own Je -

- hovah's Pow'r, How vain were all I knew, How vain, How vain were all I

knew, Sy. What tho' I trace each herb and Flow'r, That Drinks the Morning

dew, Sy. Did I not own Je - hovah's Pow'r, How vain were all I knew, How

How vain were all I knew, How vain, How vain, How vain were all I knew, Sy, How vain were all I knew, Sy,

Say what's the rest, But

empty boasts, The Pedants i-dle Claim, The Pedants i-dle Claim, Who having all the Substance Lost, At -

-tempts to Grasp a Name, The Pedants i-dle Claim, Sy, The Pedants i-dle Claim, Who having all the

Substance Lost, Attempts to Grasp a Name, Attempts to Grasp a Name. Da Capo

175

N^o. 82

Allegro

Bless'd the Day when first my Eyes, Saw the wifeft of the Wife, Bless'd the Day when I was led -
 to ascend the Nuptial Bed, Bless'd the Day, Bless'd the Day when I was led -
 to ascend the Nuptial Bed, Bless'd the Day when first my Eyes, Saw the wifeft of the Wife, Bless'd the Day when I was led -

to ascend the Nuptial Bed, Blest the Day, Blest the Day when I was led

to ascend the Nuptial Bed, Blest the Day when I was led - to ascend the Nuptial Bed, to ascend the

Nuptial Bed, Sy for. Un poco Lento But Com -

pletely blest the Day, On my Bosom as he Lay, When he Call'd my Charms Divine, Vowing to be on-ly mine, Vowing to be on-ly mine, On my

Bosom as he Lay, When he Call'd my Charms Divine. Vowing to be on - - ly mine. S. Al Segno

N^o. 83

Andante

Haste haste to the Cedar

Grove.

Haste haste to the Cedar Grove, Where fragrant Spices bloom, And am'rous turtles Love, Beneath the pleasing

Gloom, And am'rous turtles Love, And am'rous turtles Love -

Beneath the pleasing

Gloom,

Haste haste to the Cedar Grove, Where fragrant Spices bloom, And am'rous turtles Love, Beneath the pleasing

Gloom, And am' - rous tur - tles Love, - - - And am'rous turtles Love, Beneath the plea - sing

Gloom, And am'rous turtles Love Be - neath the pleasing Gloom,

While tinkling down the Hill, Avoiding hatefull Day, The little Murm'ring

Rill, In whispers Glides a-way, In whispers Glides a - way, The little Murm'ring Rill, In whispers Glides a -

- way, In whispers Glides, In whispers Glides a-way, Haste to the Cedar Grove, Where fragrant Spices bloom, And am'rous turtles. Al Segno

N^o 84

Andante Larghetto

Solomon

Thrice

blest be the King for He's good and He's wife, - - -

Thrice blest be the King for He's good and He's wife, for He's good and He's wife,

The Lord all these Virtues has giv'n, The Lord all these Virtues has giv'n,

My Gratitude Calls,

My Gratitude Calls,

Sy.

Calls Stream

ing tears from my Eyes, My Gratitude Calls Streaming tears from my Eyes,

Thy thanks, Thy

thanks be return'd all to heav'n, Thy thanks, Thy thanks be return'd all to heav'n, 'Tis God that rewards and will Lift from the Dust, whom to

How happy are those who in God put their trust, How cruth proud Opprefser's endeavour For his mercy endureth for ever, For his mercy endureth for ever,

happy are those who in God put their trust, How happy are those who in God put their trust, who in God For his mercy endureth for e - - - ver For e - - -

181

N^o 85

Larghetto

With thee thou-shelter'd

moor I'd tread, *Sy.* nor once of fate Complain, *Sy.* Tho' burning Suns flash'd round my head, *Sy.* And

cleav'd the barren plain, *Sy.* Thy lovely form a-lone I Prize, 'Tis - thou that canst in-part *Sy.* Con -

-tinual Pleasure to my Eyes And Gladness to my heart, *Sy.* Con-tinual Pleasure to my Eyes, *Sy.* And

Gladness to my heart. *Sy.*

N^o. 86

Larghetto

When the Sun o'er yonder
Hills, Pours in tides the golden Day, Or when quiv'ring o'er the Rills, In the west he dies a-way, He shall ever hear me Sing, Praifes
to th'eternal King, Sy. He shall ever hear me Sing Prai- ses to th'eternal praifes to th'eternal King, Praifes
to th'eternal King, Sy. When the Sun o'er yonder Hills, Pours in tides the golden Day, Or when

182

quivering o'er the Hills, when in the west He dies a-way, He shall ever hear me Sing, Praises to th' eternal King. *Sy.*

When the Sun o'er yonder Hills, Pours in tides the golden Day, He shall ever hear me Sing, He shall e - - ver hear me Sing, Praises

to th' eternal King, He shall ever, e - - ver hear me Sing, Prai - ses to th' eternal King, Prai - ses H - shall ever hear me ever hear me.

Ad?
Sing, Praises to th' eternal King. *Sy.*

N^o 87

Largo e Piano

Can I See my Infant godd Sy. With the fierce relentless Sword. Sy.

Can I See, Can I See, Sy. Can I See, him yield his Breath Smiling at the hand of

Death Can I See him, Sy. Can I See him, Sy. And behold the purple Tides, Gushing

down his tender Sides, And behold the purple Tides, Gushing down his tender Sides, Can I

Resoluto

See Rather be my hopes beguild, Take him all, Sy. Take him all Ra-ther be my

hopes beguild, Take him all, But Spare my Child, Sy. Rather be my hopes beguild,

Take him all, Sy. Take him all Rather be my hopes beguild, Take him all,

Sy. Take him all, But Spare my Child, Sy. Spare my Child, Spare my

Child, Take him all, But Spare my Child. Sy.

185

N^o 88

an *f* *Solomon*
Sy
 Mezzo piano
S. Beneath the

f *A*
Sy
 Vine or fig-tree's Shade, Ev'ry Shepherd Sings the Maid, Who his Simple heart betray'd, In a rustic measure, Ev'ry

f *Sy*
 Shepherd Sings the Maid, In a rustic mea-sure. Beneath the Vine or fig-tree's Shade, Ev'ry Shepherd

Sy
 Sings the Maid, Who his Simple heart betray'd, Beneath the Vine or fig-tree's Shade

f
 Ev'ry Shepherd Sings the Maid, Who his Simple heart betray'd, Who his Simple heart betray'd, In a

rustic mea-sure In a rustic mea-sure, Sy. In a rustic mea-sure, Sy.

While of torment he Complains, all around the Village Swains, Catch the Song and feel his

Pain, Mingling Sighs with Plea-sure Sy. While of torments he Complains all a round the Village Swains, Catch the

Song and feel his Pains, Mingling Sighs with Plea-sure, Catch the Song, Sy. And feel his Pains Mingling Sighs with Plea-sure,

Mingling Sighs with Plea-sure, Sy. Dal Segno S.

187

N^o 89

Larghetto

My faith and truth O Samfon prove, But hear me, hear the Voice of

Love, Sy.

My faith and truth O Samfon prove, But hear me, Hear the Voice of Love.

But hear me,

Sy.

hear me, Sy.

Hear me hear the Voice of Love.

Sy.

My faith and truth O Samfon prove.

But hear me, Sy.

hear me,

hear me, Sy. But hear me, hear the Voice of Love.

Sy.

With Love no mortal Can be cloyd all hap - pi-ness is

Love enjoyd, Sy.

all happi-ness is Love enjoyd,

Sy.

With Love no mortal Can be cloyd,

Sy.

all hap - pi-ness all

hap - pi - ness is Love enjoy'd, *Sy.* My faith and truth O Samson prove, But hear me hear the Voice of Love, *Sy.*
 But hear me, *Sy.* hear me *Sy.*
 hear me hear the Voice of Love, *Sy.* My faith and truth O Samson prove. *Sy.*
 But hear - - me, *Sy.* hear the Voice of Love, *Sy.* But hear - - the Voice of Love, *Sy.* But
 hear me *Sy.* My faith and truth O Samson prove, But hear me hear - - the Voice of Love.

189

N^o 20

Allegro

Begone, my fears, fly hence a-way, Like Clouds before - - - the morning Ray, Like Clouds fly hence away - - -

Like Clouds - - - before the morning Ray, Begone my

fears, fly hence a-way, Like Clouds - - - before the morning Ray, *for. 3r.*

Begone, my fears, begone, fly hence away, Like Clouds - - - fly hence a -

190

Sy
- way, fly hence, away my fear, Like Clouds -

Begone, Like Clouds be - fore the morning Sy Ray,

My Heroe found, with Laurels crown'd Heav'n relenting, late confuting,

Springing Joys my griefs controul, and ri - sing Transports Swell my Soul, and ri - sing Transports Swell my Soul, and ri - sing Transports

Swell my Soul, Swell my Soul, Swell my Soul, and ri - sing Transports Swell my Soul. Sy Da Capo

N.º 21

Allegro ma non troppo

The Smiling Hours a Joyfull Train, Sy, The

Smiling Hours a Joyfull Train, on Sil-ken Pi-nions waft a-gain, the moments of De-light, the moments of De-

-light waft the moments of De-light, waft the moments of De-light, the

moments of Delight, Sy, the Smiling Hours a Joy-full

Train, on Sil-ken Pi-nions waft a-gain, on Sil-ken Pi-nions waft a-gain, the moments of De-light, Sy.

the moments of Delight - - - - - the moments of Delight, war - wales, a - gain, a - gain, the moments of De -

- light - - - - - the moments of Delight, Sy.

Returning Pleasures banish woe, Sy. As ebbing Streams re - crui - ted flow, and Day

Succeeds to Night, re - turning Pleasures ba - nish woe, As eb - bing Streams re - crui - ted flow, and Day Suc - ceeds to Night,

and Day - - Succeeds to Night, and Day Succeeds to Night. Sy. Da Capo

N^o 92

Larghetto Andante

Daughter of Gods bright Liber-ty, With thee a thousand graces reign, With thee a thousand graces reign, a thousand graces reign, a thousand Pleasures, a thousand Pleasures Crowd thy train, a thousand graces a thousand Pleasures, a thousand Pleasures Crowd thy train, A thousand thousand graces, thousand Pleasures Crowd thy train

Thy train, and Hail thee Loveliest De-i-ty, thee Loveliest De-i-ty, and Hail thee Loveliest De-i-ty, thee Loveliest De-i-

for. Daughter of Gods bright Liberty, with thee a thousand

graces, a thousand graces reign, a thousand Pleasures, a thousand Pleasures reign

a thousand graces reign, a thousand Pleasures Crowd thy train

and Hail thee Loveliest De-i-ty, thee Loveliest De-i-ty, a thousand Pleasures Crowd

105

thy
 for.
 Sy,
 and Hail thee Loveliest De-i - ty.
 But thou a lads! haft wing'd thy flight, the graces that Surround thy Throne, the graces that Surround thy Throne, and all the Pleasures with
 gone, and all the Plea - fures remov'd for e-ver from my Sight, remov'd for
 e - ver from my Sight.
 Sy,
 :S:
 :S: Da Capo dal Segno :S:

N^o 93

Larghetto

:S:

When beauty Sorrows Livery wears, our Passion take the fair ones Part,

for-
Sv.

When beauty

Sorrow's Livery wears, our Passion's take the fair one's Part, the fair ones Part, the fair

ones Part, Sy

When beauty Sorrow's Livery

wears, our Passion's take the fair one's Part, our Passion's take the fair ones Part

Sy. mezzo piano

Love dips his Arrow in her

Tears, and Sends them Pointed to the Heart, Pointed to the Heart,

Love dips his Arrows in her Tears, And Sends them, And

Sends them, Sends them Point

-ted And Sends them Pointed to the Heart.

Da Capo del Segno :S:

N^o 94

Andante Larghetto

As Stars that rise and Disappear, Still in the same bright Circle move

Shines unchangd - - unchangd - - thy He - roes Love, So Shines unchangd - - unchangd - - thy Heroes Love. Nor abscence can his faith impair.

abscence can his faith impair, Sy, As Stars that rise and Disappear, As stars that rise and

Disappear, Still in the same bright Circle move, Still in the same bright Circle move, So Shines unchangd - - - thy Heroes Love, Sy, unchangd -

Sy, unchanged - - nor absence can nor absence can his faith im-pair, Nor absence can his faith impair, So Shines unchanged - - - thy Heroes

Love, Nor absence can his faith impair, - - - his faith impair, Nor absence can his faith impair, Sy

The Breast where

gen'rous valour dwells, In Constancy no Less excels, no Less excels - - - The Breast where

gen'rous valour dwells, In Constancy no Less excels. Da Capo dal Segno

Hercules

N^o. 25

Andante

War to female toils, Refrign thy Club and Lions Spoils and fly from War to female

toils, For the Glittering Sword and Sheild, The Spindel and thy Dif-taff weild, the Spindel and thy Dif-taff

weild, The Spindel weild, The Dif-taff weild, The Glittering Sword resign

The Spindel and the Distaff and the Distaff weild, The Spindel weild, Sy
 the Distaff weild, Sy, Resign thy Club and Lions Spoils and fly from War to female toils, Re -
 - sign thy Club and fly from War - - - to female toils, For the Glittering Sword and Sheld, the Spindel and the Distaff
 weild, Resign thy Club Sy, Resign thy Club and Lions Spoils and fly from War to female toils, The Spindle weild Sy, The
 Distaff weild, Sy, The Glittering Sword resign - - - The
 201

Spindle and the Dif-staff weild the Distaff weild, The Spindle weild, The Spindle and the Dif-staff weild,

Thundring Mars no more shall Arm thee, Glory's Calls no more shall warm thee, Thundring Mars no more shall Arm thee, Glory's Calls no more shall

Un poco Larghetto
warm thee, Venus and her whining Boy, Venus and her whining Boy, Shall all thy wanton hours em=ploy, Venus and her whining

Boy, Venus and her whining Boy, Shall all thy wanton hours em=ploy. *S.* Da Capo dal Segno

202

N^o. 26

Constant Lovers never roving never jealous Torments proving Calm imperfect Pleasures taste Calm

Calm imperfect Calm im-perfect Pleasures taste

But the Bliss to Rapture Growing, Bliss from

Reconciliation flowing, This is Love's Sublime Re-past Is Love's Repast.

But the Bliss to Rapture Growing, Bliss from Reconciliation flowing, This is Love's Sublime Repast. Is Love's

Sublime Repast. This is Love's Sublime Repast.

N^o 97

Andante

Endless fame - - - thy Days a - dorn - ing, thy Days a - dorn - ing, Glo -

ry brighter than the morning, Shall reward - - - thy faithfull Care, thy faithfull

Care - - - Shall reward - - - thy faithfull Care, Sy,

Endless fame - - - thy Days a -

204

- dorn'ing Glo - ry bright - er then the morn'ing, Shall re - ward -

thy faithfull Care, thy faithfull Care, Shall re - ward - thy faithfull

Care, Glory brighter then the morn'ing, Shall re - ward thy faithfull Care, Shall reward - thy faithfull Care,

Titles all their Lustre lending to thy latest race Descending, Shall thy Prince's Love declare

Ti - tles all their Lustre lending to thy latest race Descending, Shall thy Prince's Love de - - - clare, Shall thy Prince's Love Declare.

N^o. 98

more, Let thy tears no longer flow, Smile once more, Sy, Cease thy anguish Smile once more Let thy tears no longer flow, no

no, Let thy tears no longer flow, Sy, Judah's God whom we a-dore Soonto Joy will Change thy wo - - -

e Soonto Joy will Change thy woe, Smile once more, Sy, Cease thy anguish, Sy, Judah's God whom we a-dore Soonto

Joy will Change thy woe Smile once more, Sy, Judah's God whom we a-dore, Soon to Joy will Change thy woe will Change thy

Handwritten musical notation for a hymn, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical markings such as notes, rests, and ornaments. The lyrics are written below the staves, and the music is arranged in a traditional hymn format with multiple systems.

Lyrics:

Let thy tears no longer flow, no, no, Let thy tears no longer flow,
 All his mercies I re -
 view gladly with a gratefull heart I re - view, Sy.
 All his mercies I review, gladly with a gratefull heart glad - ly gladly with a gratefull
 heart, Sy.
 And I trust he will re - new, Blessings he did once impart, Blessings he did once impart, I review Sy.
 All his mercies Sy.
 And I trust he will re - new, Blessings he did once impart, I re - view All his mercies, And I trust he will re - new
 Blessings he did once impart he did once impart, - - - Blessings he did once impart, Blessings he did once impart,
 Blessings he did once impart, Blessings he did once impart,

What e'er this Tyrant may De - - - - - decree, What e'er this Tyrant may De - - - - - decree, Returning Joys we Soon shall See,

Returning Joys we Soon shall See, We Soon shall See, Returning Joys, Returning Joys we Soon shall See,

We Soon shall See, Returning Joys, What e'er this Tyrant may Decree, Returning.

Returning Joy - - - - - s we shall See, Returning Joys we Soon shall See, Soon Soon,

Joys we Soon shall See, Returning Joys, Returning Joys we shall See, Joy - - - - - s we shall See, Soon, Soon,

We Soon shall See, Returning Joys We Soon shall See.

We Soon shall See, Returning Joys We Soon shall See.

N^o 29

Largo

O Liberty

Thou Choiceſt Treafure, Seat of Virtue Source of

Pleasure, Life with out thee knows no Bleſſing, No endearment worth Careſſing, No endearment worth Careſ - - - ſing, No en -

-dearment worth Careſſing,

Seat of Virtue Source of Pleasure,

Oh!

Oh Liberty, Thou Choiceſt Treafure, Seat of virtue Source of

Pleasure, Life without thee knows no Bleſſing, No endearment worth Careſſing, No endearment, No endearment worth Careſ - ſing, No - en -

-dearment, No endearment worth Careſ - - ſing.

Duetto

Allegro

Judas Macchabeus

O lovely Peace, with

Plenty Crown'd, O lovely, lovely Peace, come spread thy Blessings, thy Blessings all around,

O lovely Peace, with Plenty Crown'd, O lovely, lovely Peace,

O lovely, lovely Peace, O - lovely Peace, O lovely, lovely Peace.

Let

come spread thy Blessings, thy Blessings all around, O -

O lovely, lovely Peace, O -

lovely Peace, Sy

Let

fleecy flocks the Hills adorn - - - And Vallies smile with wa. vy Corn, Sy

Let fleecy flocks the Hills adorn,

fleecy flocks the Hills adorn - - - And Vallies smile with wa. vy Corn, Sy

And Vallies smile with

And Vallies smile.

with wavy Corn, and smile

with wa - - - vy Corn, with wa - - - vy Corn,

wa - - vy Corn, And Vallies smile

with wavy Corn,

and smile

with wa - - - vy

with wa - - - vy Corn,

with wa - - vy Corn,

Corn, with wa - - - vy Corn,

with wa - - - vy Corn,

with wavy Corn,

Let fleecy flocks the Hills a -

Let fleecy flocks the

dorn - the Hills - adorn,

and smile

with wa - - vy Corn,

Hills adorn, the Hills - - - dorn,

and smile

with wa - - vy Corn,

Let the Thrill Trumpet cease, nor other sound

Let the Thrill Trumpet cease,

nor

but Nature's Song - fters wake the chear. full Morn, nor o - ther Sound, nor other Sound wake the

oth r Sound, but Nature's Song - fters wake - the chear - full Morn, the

chear - full Morn, but Na - - - ture's Song fters wake the chear - full Morn, nor o - - - ther Sound, but Nature's

chear - - - full Morn, but Na - - - ture's Song fters wake the chear. full Morn, nor o - - - ther Sound, but Nature's

Song - fters, Nature's Song - fters wake the chearfull Morn, but Nature's Song fters

Song - fters, Nature's Song - fters wake the chearfull Morn, but

wake the chear - - - full, wake the chear - full Morn. *Sy* Da Capo

Nature's Song fters wake the chear - full, wake the chearfull Morn. Da Capo



N^o. 101

Andante Larghetto

Clouds o'er take the brightest

Day, The brightest Day, Clouds o'er take the brightest Day, The brightest Day, Beautilous faces, Blooming graces, Soon Sub

- mit and feel Decay, - - - Soon Submit Soon Submit and feel De-cay, Soon Sub-mit and feel Decay, Soon Submit -

- - and feel De-cay, Sy Clouds o'er take the brightest Day, The brightest Day, Beautilous

faces, Blooming graces, Soon Submit and feel De-cay, Beautilous faces, Blooming graces, Soon Submit and feel Decay, Soon Submit

and feel De-cay, and feel De-cay, Soon Submit and feel Decay, Soon Submit and feel Decay, Soon Submit and feel De-

- cay, Soon Submit and feel De - cay, But true

Ad. $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

faith and wedded Love, Banish pain and joys im-prove, But true faith and wedded Love, Banish pain, Banish pain, and

joys - - - improve, and joys - - - and joys improve, Sy,

Ad. $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

Clouds o'er take the brightest Day, The brightest Day, Beautilous faces, Blooming graces, Beautilous. Dal Segno

S.

N^o. 102

Andante

Would Custom bid the

melting fair The Purpose of her Soul de-clare, I then had Call'd you mine, Sy, mine

Sy, I then had Call'd you mine, - - - I then Call'd - - - you mine,

Sy, Would Custom bid the melting fair The Purpose of her

Soul de-clare, I then had Call'd you mine, Sy, mine, Sy, I then had Call'd you mine,

Sy, I then had Call'd you mine, I then had Call'd you mine

Long ere the Day our hands were ty'd, And I be - came thy hap - py

Bride, at heav'n's e - ter - nal Shrine, I then had Call'd you mine, *Sy,* Long ere the

Day our hands were ty'd, And I be - came thy happy Bride, at heav'n's e - ter - nal Shrine, I then had

Call'd you mine, I then had Call'd you mine. Da Capo

Andate Larghetto e mezzo Piano

N^o 103

Sufanna

Crystal Streams in murmurs flowing Sy. in murmurs flowing Balmy Breezes gently blowing, rob of Sweets the Jels'min Bow'r, rob of

Sweets the Jels'min Bow'r, Balmy Breezes gently blowing, rob of Sweets the Jels'min Bow'r, Balmy Breezes gently blowing, rob of Sweets the Jels'min Bow'r, Sy.

Crystal Streams in murmurs flowing Sy. Crystal Streams in murmurs

flowing, Balmy Breezes gently blowing, balmy Breezes gently blowing, rob of Sweets the Jels'min Bow'r, rob of Sweets the Jels'min Bow'r, rob of Sweets

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Andate Larghetto e mezzo Piano'. The key signature has one sharp (F#). The score includes various musical notations such as trills (tr), ornaments (fl), and dynamic markings like 'Pianis^o'. The lyrics are written below the vocal line, with some words in parentheses. The piano part features complex fingerings and arpeggiated figures.

the Jefs'min Bow'r, Jefs'min Bow'r, Bal - my Breezes gently blowing, rob of Sweets Jefs'min Bow'r, rob the Jefs'min Bow'r, Balmv Breezes gently

blowing, rob of Sweets the Jefs'min Bow'r. Sy Bow Pines that shade yon

mountain, Curl the softly trickling fountain, curl the softly trickling fountain, cool the noon-tides raging pow'r, cool the noon-tides raging pow'r, Bow the

Pines that shade yon mountain, curl the softly trickling fountain, curl the soft-ly trickling fountain, cool the noon-tides raging pow'r, Sy

cool the noon-tides raging pow'r, cool the noon-tides raging pow'r. Sy

Adagio for. Da Capo dal Segno

210

Sufanna

N^o 104

Ye

Verdant hills, Ye balmy Vales, Bear witness of my Pains, How oft have Shinar's flow'ry Dales, Been taught my am'rous Strains.

The wounded Oaks in yonder Grove, Retain the Name of her I Love, The wounded Oaks in yon-der Grove, Retain the

Name of her I Love.

for. Sy

In vain would Age his Ice Bespread,
To numb each Gay Desires,
Tho' Seventy Winters hoar my head,
My heart is Still on fire,
By mosey fount and Grot I rove,
And Gentle Murmur Songs of Love.

Oh! Sweetest of thy Lovely Race,
Un veil thy Matchless Charms,
Let me adore that Angels face,
And Die within thy Arms,
My Ceaseless Pangs thy Bosom move,
To Grant the Just Returns of Love.

Non Troppo Presto

Susanna

N^o. 105

Ask if you damask Rose be sweet, that

Scents the ambient Air, then ask each Shepherd that you meet, if dear SUSANNA'S fair, if dear dear SUSANNA'S fair, if

dear SUSANNA'S fair, Ask if you damask Rose be sweet, that Scents the ambient Air, then ask each Shepherd that you meet, if

dear SUSANNA'S fair, if dear SUSANNA'S fair.

Say, will the Vulture leave his Prey,
And warble thro' the Grove?
Bid wanton Linnets quit the spray,
Then Doubt thy Shepherd's Love.

The Spoils of War let Heroes share,
Let Pride in Splendor thine,
Ye Bards, wieny'd Laurels wear,
Be fair SUSANNA mine.

Andante

No. 106

If guiltless blood be your intent, I here resign it all, fearless of Death, as innocent, I triumph in my
 fall, I triumph, I triumph, I triumph in my fall. If guiltless blood be
 your intent, I here resign it all, fearless of death, as innocent as innocent, I triumph in my fall, I
 triumph, I triumph, I triumph in my fall. If guiltless blood be your intent, I here resign it all, fearless of death, as innocent, fearless of death, as innocent

I tri-umph, I triumph, I triumph, I triumph in my fall. fearless of death, as

innocent, fearless of death, as innocent. I triumph in my fall, fearless of death, as innocent. I triumph in my fall. Sv

Largo
And if to Fate my Days must run, Oh righteous Heav'n, Oh righteous Heav'n, thy Will be done, thy Will be done,

Oh righteous Heav'n, if to Fate my Days must run, Oh righteous Heav'n, thy Will be done.

N^o. 107

Allegro ma non troppo

On the rapid Wirwind's wing, See I

fly to Seek the fair, On the ra

pid Whirlwind's wing, So I cleave the Yielding Air -

the Yielding Air -

So I cleave the Yielding Air, Sy,

On the rapid Whirlwind's wing, So I cleave the Yielding Air - the Yielding Air.

See I fly to Seek the fair, See I fly to Seek the fair, On the ra -

- pid Whirlwinds wing, So I cleave the Yielding Air. - the Yielding Air.

So I cleave the Yielding Air.

225

At my Sight, fresh Delight from her Breast shall chase Despair, fresh Delight,

At my Sight, At my Sight, fresh Delight, Sy.

from her Breast shall chase Despair. - from her

Breast shall chase Despair. *4*

S. Dal Segno *S.*

226

N^o. 108

Duetto

Sufanna

Pianiss^o

for.

To my chaste Sufanna's Praise, I'll the Swelling Note prolong, I'll the Swel -

- ling Note, I'll the Swelling Note prolong,

While my grateful Voice I raise thy Dear Name shall grace the Song - thy Dear Name - - shall

I'll the Swelling Note prolong,

227

Th

grace - thy dear Name shall grace the Song, *Sy,*

Echo catch the tender

6 6 6 6 5 3 4 5

Th

Sy On thy wings the Mufick bear, Till it reach the dif tant Plains, dy - ing dy - ing in the Void of Air.

Strains, Till it reach the dif tant Plains, dy - - - ing dy - ing in the Void of Air.

6 6

Sy On thy wings the Mufick bear, Till it reach the dif tant Plains, Till it reach the dif tant Plains, *Sy*

Echo Catch the tender Strains, Till it reach the dif tant Plains, Till it reach the dif tant Plains,

6 6 6 6 9 8 6 4 3 9 3 9 2

Handwritten: f

First system of musical notation. The piano part (left) features a treble and bass staff with a key signature of one flat and a common time signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The voice part (right) consists of a single treble staff with lyrics. The lyrics are "dying dy - ing in the Void - of". There are dynamic markings *p.* and *f.* in the piano part.

dying dy - ing in the Void - of

dying dy - ing in the Void - of

Second system of musical notation. The piano part continues with the same fast-moving melodic line. The voice part has the lyrics "Air. dying dy - ing in the Void of". There are dynamic markings *Sy.*, *p.*, and *f.* in the piano part.

Air. dying dy - ing in the Void of

Air. dying dy - ing in the Void of

Third system of musical notation. The piano part continues with the same fast-moving melodic line. The voice part has the lyrics "Air. dying dy - ing in the Void of Air. dying dy - ing in the Void of Air.". There are dynamic markings *f.* and *Sy.* in the piano part.

Air. dying dy - ing in the Void of Air. dying dy - ing in the Void of Air.

Air. dying dy - ing in the Void of Air.

Fourth system of musical notation. The piano part continues with the same fast-moving melodic line. The voice part has the lyrics "Air. dying dy - ing in the Void of Air.". There are dynamic markings *f.* and *Sy.* in the piano part.

Air. dying dy - ing in the Void of Air.

No. 100

Larghetto

Sancton

Joys that are pure, sincerely good, shall then o'er-

take shall then o'ertake

you as a flood. Sv. Joys that are pure, sin-cere-ly good, shall then o'ertake

you as a flood. Sv. where truth, and

peace do e-ver shine, with love that's perfectly divine - - with love that's perfect-ly di-vine

250

where truth and peace do e - - - - - ver thine, Sy. with love that's perfectly di - - - - - vine, with

love that's per - - - - - fectly divine - - - - - with love that's per - - - - - fect - ly di - vine

where truth and peace do ever thine, Sy. with love that's perfect -

- ly di - - - - - vine, with love that's perfectly, per - - - - - fect - ly di - - - - - vine.

251

Larghetto

No. 110

Musical score for "No. 110" by Samfon, marked *Larghetto*. The score is in 2/4 time and features a piano accompaniment and a vocal line. The piano part consists of a treble and bass staff, while the vocal part is a single staff. The key signature has two sharps (F# and C#). The score includes various musical notations such as trills (tr), slurs, and dynamic markings like *Sy.* (Sforzando). The lyrics are written below the vocal staff.

Lyrics:

 With plaintive notes, and am'rous moan, thus coos the

 Tur... the left alone. *Sy.* With plaintive notes, and am'rous moan, with plaintive notes, and am'rous moan,

 thus Coos, thus Coos Turtle left alone, thus Coos, thus Coos the Turtle left a-lone - - - thus Coos - - -

 this Coos - - - the Turtle left alone. *Sy.* with

plaintive notes and am'rous moan, thus Coos the Turtle, *Sy.* thus Coos, thus Coos the Turtle left alone. *Sy.* thus. *Sy.* thus, thus

Coos the Tur-tle, thus Coos the Turtle, the Turtle left a-lone

Musical score for "The Turtle" in G major, 3/4 time. The score is for a piano and voice. The piano part features a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The voice part has lyrics: "thus Coos, thus Coos the Turtle left alone". The tempo is marked "Adg." (Allegretto). The score includes various musical notations such as slurs, ties, and dynamic markings.

Like me, averse to each delight, she wears the tedious widow'd

The musical score consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains the melody for the first part of the song. Above the staff, there are tempo markings: "Allegro" and "Andante". Below the staff, the lyrics are written: "eight, she wears the tedious widow'd night, like me, averfe to each delight, she wears the te- .dious widow'd night." The bottom staff has a bass clef and a key signature of one sharp (F#). It contains the accompaniment for the first part of the song. Below the staff, the lyrics continue: "But".

when her absent mate returns, with dou-ble rap-tures, then the burns, the burns with doubled rap- - - - - tures

then the burns. Sy But when her ab- - - - - sent mate returns, with doubled rap- - - - -

- - - - - tures, with dou- - - - - ble raptures, Sy then the burns. then the burns, wth doubled raptures, with doubled rap- - - - -

- - - - - tures with doubled rap- - - - - tures then the burns. Sy

N^o. III

Largo e Pianiss^o

Semele

Where e'er you walk, Cool Gales shall fan the Glade, Trees where you Sit, Shall

croud in-to a Shade, Trees where you Sit, Shall croud in-to a Shade, Where e'er you walk, Cool

Gales shall fan the Glade, Trees where you Sit, Shall croud in-to a Shade - - - Trees where you Sit, Shall

croud in-to a Shade, Where e'er you tread, The blushing flow'rs shall rise, And

all things flourish, And all things flourish, Where e'er you turn your Eyes, Where e'er you turn your Eyes, where e'er you turn your Eyes.

D. C.

No. 112

Larghetto

Hercules

Staccato

Pianiss.

Staccato

No longer Fate, relentless frown,

Preserve great Jove the Hero's Life, preserve, preserve

the Hero's Life, preserve great Jove, the Hero's Life, the Hero's Life

No longer Fate, relentless frown, preserve great

Jove the Hero's Life, Sy.

P^o

No longer Fate, relentless frown, preserve great

Jove the Hero's Life, preserve, great Jove, the Hero's Life, Sy.

No longer Fate, no lon-

- ger Fate, relentless frown, *Adg^o* preserve great Jove the Heroe's Life. *Sv.* for-

With Glory's wreath his Actions Crown, with Glory's

wreath his Actions Crown - And O! restore him to his weeping Wife, re-

- store him, restore him to his weeping Wife, and O! restore him, O! restore him to his weeping Wife, for. *Adg^o* *Sv.*

No longer *S.* Da Capo al Segno. *S.*

N^o. 115

The Sil-ver Stream that all its way, S. The Sil-ver Stream that all its way Tran-spa- -

- rent to the Ocean flow, mixt with the tur-bid Surges grows, as ruf- - fled and impure as, they, mixt

with the turbid Surges grows, and grows, - As ruf- -

- fled and impure as they, Sy. The Silver Stream and all its way Tran-spa- - rent Tran-spa-

rent Tranſpa - rent to the O - - cea flows, Sy, mixt with the

turbid Surges grows as ruf - fled and impure as they, And grows As ruf - fled And impure - as they, Sy

Thus Glided I through Lifes Serene But now die

Griefs thy Breast inflame - - my mingling Boſom Shares the Same, And I like thee am wretched

Seen, my mingling Boſom Shares the Same, Shares the Same, And I like

thee, am wretched Seen, And I like thee, am wret - - ched Seen, And I like thee, am wretched Seen. S. Da Capo dal Segno. S.

N^o. 114

Largo

O Lovely Youth, with Wisdom Crown'd, where every Charm has Place, What Breast so firm, Was

ever found, As could resist Such grace - - - As could resist Such grace, What Breast so firm, Was ever found, As could resist Such grace, - - - As

could resist Such grace, O Lovely Youth with Wisdom Crown'd, O Lovely Youth, with Wisdom Crown'd, where every Charm has Place, What Breast so firm Was

ever found. What Breast so firm, Was ever found, As could resist, As could resist, As could resist Such grace, - - - - - What

Breast so firm, Was ever found, As could resist, As could - - resist Such grace,

Since thou hast Stoll'n my Virgin heart To

me in change thy own impart, To me in change, - - - To me in change thy own impart, Since thou hast Stol'n my Virgin

heart, To me in change - - - To me in change thy own impart - - - To me in change thy own im -

part, Sy, O Lovely Youth, with Wisdom Crown'd, where every Charm has Place, What Brest so firm, Was ever found, As

could resist Such grace, - - - As could re-sist Such grace, What Brest so firm, Was ever found, What Brest so firm, Was ever found, As could resist, As

could resist, As could resist Such grace, - - - What Brest so firm, Was ever found, As could resist, As could - resist Such grace.

4 5 5 6 6 4 3

No. 115

Single

HYMEN halte, thy Torch prepare, Love already his has lighted, thy Torch prepare, thy Torch prepare, Love already his has lighted, halte, halte, HYMEN halte, HYMEN halte, thy Torch prepare

Love already his has light-ed, *Sy.* thy Torch prepare, H^VEN hafte, thy Torch prepare, Love already his has light

Adg^o *Sy.* ted, Love already his has light-ed, Love already his has light-ed.

One soft sigh has

cur'd despair, one soft sigh has cur'd despair, and more than my past pains requi-

ted, and more than my past pains - re-qui - ted. *S.* Da Capo dal Segno

245

No. 110

Alla Gayotta

Semele

Endless

Pleasure, *Sv* Endless pleasure, endless Love, *Sv* Semele enjoys above, *Sv* endless Love, *Sv* endless Love, endless plea -

ture, endless Love, Semele enjoys a - - - - - above - - - - -

Semele enjoys a - - - - - above, *Sv* On her Bosom Jove reclining, useless now his Thunder

lies, use - - - - - less now his Thunder lies, *Sv* useless now his Thunder lies, *Sv* to her Arms his bolts re - - - - - fining, and his

Lightnings to her Eyes, to her Arms - - - to her Arms his Bolts re-fining, and his Lightnings to her Eyes, to her Arms his Bolts re-fining, and his

Lightnings to her Eyes. Sy to her Eyes. Sy to her Eyes, and his Lightnings, & his Lightnings

to her Eyes. Sy Endless pleasure, Sy endless pleasure, endless pleasure, endless pleasure, endless Love, Semele enjoys

above. Sy endless Love, Sy endless Love, Semele enjoys

Semele enjoys above. Sy Semele enjoys above. Adagio

Semele enjoys above. Sy Semele enjoys above.

245

No. 117

Scemele

All. Gto

There from mortal cares reti-ring, There from

mortal cares reti-ring She re-fides in sweet retreat, She re-fides in sweet retreat, There from mortal cares retiring, the re-

fid's in sweet retreat, in sweet retreat, in sweet retreat, in sweet re-treat, the re-fides in sweet retreat, the re-fides in sweet retreat.

Adg^o

On her pleasure Jove re-quiring all the Loves and Graces wait, and Graces wait

and Graces wait, all the Loves and Graces wait, There from mortal cares reti-ring Dal Segno

N^o. 118

Largo e Pia

Il Pentecost

Sy.

Oft on a plat of rising ground, I hear the far off Curfeu sound, Sy. over some wide-water'd shoar,

twinging flow with ful-len roar, twinging flow with fullen roar, twinging flow with fullen roar, Or if the Air will not per-

-mit, some still removed place will fit, where glowing Em-bers through the room, teach light to counter-feit a gloom -

- teach light to counter-feit - a gloom.

4 2 3 8 7 6 4 3 4 3 4 4 5 2+

N^o. 119

Handwritten musical score for a piece titled "Esther". The score is written on a system of two staves, Treble and Bass, in common time (C). The key signature is one flat (B-flat). The score is marked with various musical notations, including notes, rests, and fingerings. The piece is divided into sections by repeat signs and includes a section with lyrics.

The lyrics are:

Praise the Lord with Chear-full noife, Wake my Glory, Wake my Lyre, Wake my Glory, Sy, Wake - - - - -

- - my Glory, Sy, Wake my Glory, Wake my Glo - ry, Wake my Lyre.

Praise the Lord each mortal Voice, Praise the Lord Ye heavenly Chöre, Ye heavenly Chöre, Ye heavenly

Chöre - Praise the Lord - Ye heavenly Chöre, Praise the Lord each mortal Voice, Praise the Lord Ye heavenly Chöre, Ye heavenly Chöre, Ye heavenly

Chöre - Praise the Lord - Ye heavenly Chöre. Sy.

N^o. 120

Sy,
Andante

Sing Songs of Praise Bow Down the knee, Bow Down the knee, Bow Down the knee, Our

Chains wee Slight, Our Yoke is light, The wor-ship of our God is free, The wor- - - ship of - - our God is

free Sy,

Sing Songs of Praise, Bow Down the knee, Sy, Our Chains wee Slight, Sy,

Our Yoke is light, The wor- - ship of our God is free, The worship, The worship, The wor-ship of our God is

free, - - - The worship, The wor-ship of our God is free, Sy,

Sion a -

-gain her head shall raise, her head shall raise, - - - tune all your harps to Songs of Praise,

- Sion again her head shall raise, tune all - - - your harps to Songs of Praise, Si-on a -

-gain her head shall raise tune all your harps to Songs of Praise. Da Capo

No. 121

How green our fertile

How green our fertile
 Pastures look! how fair our Olive Groves, how limpid is the gliding Brook that thro' the Meadows roves, how fair - how
 Green our fertile Pastures look, how fair our Olive Groves, how limpid is the gliding Brook, how limpid is the gliding Brook that
 thro' the Meadows roves - that thro' the Meadows roves.
 An hundred different balmy flowers, salute the passing gale - the passing gale -

hute the passing gale, when Ev'ning Breezes fan the Bow'rs, and sweep th'enamel'd Vale. and
 Sweep th'enamel'd Vale. An hundred different balmy flow'rs, salute the passing
 gale the pat - ting gale, when Ev'ning Breezes fan the Bow'rs, and sweep th'enamel'd Vale, th'en - mel'd
 Vale, and sweep th'enamel'd Vale. Adgº Sy and sweep th'enamel'd Vale. Sy
 2

No. 122

Largo

P^o

Solomon

Will the Sun forget to streak, Eastern Skies with amber ray, when the dusky shades to break, he unbars the Gates of Day. then demand if SHEBA'S

Queen, e'er can banish from her thought, all the splendor she has seen, all the knowledge thou hast taught, all the knowledge thou hast taught - - -

the knowledge thou hast taught

Will the Sun forget to

Piano

break, Eastern Skies with amber ray, then demand if SHEBA'S Queen, e'er can banish from her thought, all the splen -

...dor she has seen, all the knowledge thou hast taught, then demand if SHEBA'S Queen, then demand if SHEBA'S Queen, can e'er

banish from her thought, all the Splendor she has seen, all the Splendor she has seen, all y knowledge thou hast taught . . . all the

knowledge thou hast taught, all the knowledge, all the knowledge thou hast taught. *Adg^o* *Sy.*

N^o 123

Allegro

Ev'ry Sight these Eyes behold, Does a different Charm unfold, Flashing Gems and

Sculptur'd Gold, Flashing Gems and Sculptur'd Gold, Still attract my ravis'd Sight, Still attract, my ravis'd Sight, Still attract,

my ravis'd Sight, Still attract, Still attract my ravis'd Sight.

Ev'ry Sight these Eyes behold, Ev'ry Sight, Does a different Charm un-

- fold, Flashing Gems and Sculptur'd Gold, Still at-tract my raviſh'd Sight, Still at-tract, -
 Attract my raviſh'd Sight, Still attract, my raviſh'd Sight Still attract, my raviſh'd Sight, Still attract my
 ra- viſh'd Sight, But to hear fair truth Diſtilling, In ex-
 - preſſions Choice and thrilling from that Tongue ſo Soft and thrilling, That my Soul does moſt Delight, That my Soul does moſt De-
 light - That my Soul does moſt Delight, That my Soul does moſt De-

Musical score for voice and piano, featuring treble and bass staves. The score includes lyrics and musical notation, including notes, rests, and dynamic markings such as *Sy.*, *Ad.*, and *Ad.*. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures by bar lines.

- light, Ev'ry Sight these Eyes behold, *Sy.* Does a different Charm unfold, But to hear fair truth Dif-
 - tilling, In Expressions, Choice and thrilling, from that Tongue so Soft and thrilling, That my Soul does most Delight, *Sy.*
 That my Soul does most Delight, *Sy.* That my Soul does most Delight, But to hear fair truth Dif-
 tilling from that Tongue so Soft and thrilling, That my Soul - does most Delight, That my Soul does most Delight. *Ad?*
 258

The musical score is written on ten staves, alternating between treble and bass clefs. The key signature is one flat (B-flat). The lyrics are written below the staves. The music features various ornaments, including mordents and grace notes, and is marked with 'Sy.' (Syllable) and 'Ad?' (Ad libitum). The page number '258' is at the bottom left.

N^o. 124

Duetto

Larghetto

Solomon

Ev'ry Joy that

Wisdom knows, may'st thou pious Monarch share, may'st thou pious Monarch share, ev'ry Joy, ev'ry Joy that Wisdom knows,

may'st thou pious Monarch share,

Ev'ry Blessing Heav'n bestows, be thy portion, be thy portion, virtuous

fair, virtuous fair, virtuous fair, ev'ry Blessing Heav'n bestows, be thy portion virtuous fair.

Gently flow thy rol-ling Days, may thy people found thy praise, praise unbought by Price or fear,
Sorrow be a Stranger here, may thy people found thy praise, praise unbought by

The first system of the musical score consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves. The music is in a 19th-century style, with a focus on melody and harmony.

praise unbought, may thy people found thy praise, Sy. praise unbought by Price or fear,
Price or fear, may thy people found thy praise, Sy. praise unbought by Price or fear, Sy

The second system of the musical score continues the melody and harmony. It includes a treble and a bass staff. The lyrics are written below the staves. The music is in a 19th-century style, with a focus on melody and harmony.

may thy people, may thy people, may thy people found thy praise, found thy praise -
may thy people found thy praise, may thy people, may thy people found thy praise,

The third system of the musical score concludes the piece. It includes a treble and a bass staff. The lyrics are written below the staves. The music is in a 19th-century style, with a focus on melody and harmony.

praise unbought by Price or fear, may thy people found thy praise, praise unbought by Price or fear,

may thy people found thy praise, praise unbought by Price or fear, praise ————— praise unbought by Price or fear,

6 6 5 7 5 6 4 3 6 6 5 6 7 5 5 4 3

praise unbought, praise unbought, praise unbought by Price or fear, may thy people found thy praise, praise unbought by Price or fear.

praise unbought, praise unbought, praise unbought by Price or fear, may thy people found thy praise, praise unbought by Price or fear.

6 6 2 8 8 7 8 7 5 6 7 5 6 4 3

Adg^o

Syr

261

N^o. 125

Allegro ma non troppo

Sufanna

Gold with-in the furnace tryd, Shall the Sharp Effay a-bide, Pu - rer from the purging fire, Sy, Gold with-in the furnace

tryd, Shall the Sharp Effay a-bide Pu - rer from the purging fire, Pu - rer from the pur - ging fire, Sy,

Gold with-in the furnace tryd, Sy, Gold with-in the furnace tryd, Shall - the Sharp Effay - - - a -

- bide, Shall the Sharp Effay a-bide - - - Sy, Pu - rer

Am *Am* *on*

Purer from the purging fire, Shall - a-bide, Purer from the purging fire. *Sy.*

Am So Shall Vir-tue

when purged, By foul Envy's venom'd brood, with Supe - - rior grace af-pire, - - - - with Supe - - rior

Am grace aspire, So Shall Virtue when purged, By foul Envy's venom'd brood, with Supe -

Am - - rior grace af-pire, with Su - pe - - rior grace af-pire. *Sy.* *S.* Dal Segno *S.*

N^o. 126

Larghetto

Sufaina

Blooming as the face of Spring, mild as Beams of dying Light,

Softer than the Cygnet's wing. Source of Joy and fond delight;

Blooming as the face of Spring, Source of Joy and fond de- light . . . Source of Joy and fond de-

light,

Source of Joy

Source of Joy and fond de-light, Blooming as the face of Spring

Source of Joy and

Andante

fond de...light.

Hear my Pray'r, charming fair, with one smile dismiss my Care, with one smile, with one smile,

with one smile dismiss my Care, hear my Pray'r, charming fair, with one smile,

with one smile dismiss my Care, charming fair, with one smile dismiss my Care.

Sy.

Dal Segno

205

N^o. 127

Allegro

Spoke my Doom Spoke my Doom, And vice her joy Display'd, And vice her joy Display'd, Sy. Till

truth Dispell'd the Gloom, Till truth Dispell'd the Gloom, And Came to Virtues Aid, Sy. Till truth Dispell'd,

the Gloom, Sy.

Till truth Dispell'd the Gloom, And Came — to Virtues Aid — — — — And Came to Virtues Aid, *Sy.*
 trembling Spoke my Doom, Guilt trembling Spoke my Doom, And vice, And vice her joy Display'd, *Sy.* Till
 truth Dispell'd the Gloom, Till truth Dispell'd the Gloom, And Came to Virtues Aid, *Sy.* And Came — — — —
 to Virtues Aid, *Sy.* And Came — *Sy.* to Virtues

Guilt
 267

Aid Ad^o
 And Came to Virtues Aid, Sy^h

Kind heav'n my pray'rs re - ceive, they'r due alone to
 thee, they'r due alone to thee Op - preffions left to grieve Op - preffions left to
 grieve, Op - preffions left to grieve, And Innocence And Inno - cence is free. Da Capo

268

N^o. 128

Allegro

No No let the Guilty

the Guilty Tremble,

No No let the Guilty the Guilty Tremble, At ev'ry thought of Danger near, At ev'ry thought of Danger

near, Tho' Numbers arm'd with Death Assemble, My Innocence Disdains to fear - - My Innocence Disdains to fear, Sy,

Tho' great their Power as their Spite, Undaunted, Still remains my Soul For Greater is Je - ho - vah's might, And will their lawless

force Controul, Their lawless force, Sy,

And will their lawless force Controul. Sy,

N^o. 129

Saul

Andante Pia. for.

What Ab-ject thoughts a Prince Can have Sy. What Ab-ject thoughts, What

Ab-ject thoughts a Prince Can have, Sy. In rank a Prince, Sy.

In Mind a Slave, In Mind a Slave In rank a Prince, In

Mind a Slave, Sy. What Ab-ject thoughts a Prince Can have, What Ab-ject thoughts a

2, 7 0 4

Prince Can have, In rank a Prince *Sy,* In Mind a Slave - - In

rank a Prince In Mind a Slave, What Abject thoughts a Prince Can have, What Ab - ject thoughts, What

Ab - ject thoughts, In rank a Prince, In Mind a Slave, In Mind a Slave -

Ad?
In rank a Prince, In Mind a Slave, *Sy,*

271

Saul

N^o. 150

for. Pia. for. Pia. for.

Pia.

O fairest often

thousand fair, Yet for thy Virtue more admird, Yet for thy Virtue more admird, Thy words and Actions all Declere, The Wisdom by thy God in

spird, O Lovely Maid thy form beheld, Above all beauty charms our Eyes, Above all beauty charms our Eyes, Yet still within that form Conceald, thy

Mind a greater Beauty lies. How well in thee does Heav'n at last, Compensate all my Sorrows Past, How well in thee does Heav'n at last,

How well in thee does Heav'n at last, Compensate all my Sorrows Past, How well in thee does Heav'n at last, Com

Compenfate all my Sorrows Paft, all all Compenfate all my Sorrows Paft, How well in thee does Heav'n at laft, -

- penfate all, Compenfate all my Sor-rows Paft, Compenfate all my Sorrows Paft, How well in thee does Heav'n at laft, -

Fingerings: 4 3 4 3 4 3 4 3 2 5 5 7 5 4 3

Compenfate all my Sorrows Paft, all - - - Compen - - - fate Com

Compenfate all my Sorrows Paft, Compen - - - fate all - - - Com

Fingerings: 5 6 6 6 6 4 2 6 6

Ad^o Sy

- penfate all my Sor - - - rows Paft.

penfate all my Sor - - - rows Paft.

Fingerings: 5 5 7 4 3 6 6 6 6 6 6 4 3

N^o. 131

Largo assai

Au - thor of Peace — who canst controul ev'ry Passion of the

Soul

To whose good Spirit alone we Owe, Words that Sweet as Ho - - - - - ney, As Ho - ney flow, With thy dear

Influence, His Tongue be filld,

And Cruel wrath to Soft

Perfwasion, To Soft Per - fwa - sion

Yield, With thy dear Influence, His Tongue be filld,

And Cruel wrath to Soft Perfwasion Yield, To Soft Per - fwa -

- - - - - sion, And Cruel wrath to Soft

- - - - - Perfwasion Yield. Sy

N^o. 132

Larghetto

Deborah

O the

Pleasure my Soul is Possessing, At the Prospect of mercies so dear, At the Prospect of mercies so dear, Sy, O the Pleasure, Sy,

O the Pleasure, O the Pleasure my Soul is Possessing, my Soul is Possessing, At the Prospect of mercies so dear, O the

Pleasure my Soul is Possessing, my Soul is Possessing, of the Prospect of mercies so dear, Sy,

May my bosom be ever expressing, With warmth raptures my God I re-

-vere, With warmth rap-tures my God, I revere, With warmth rap- - - ture my God I revere. Sy, O the

275 Al Segno

N^o. 133

Allegro

Our fears are now for e - ver

fled, Our Eyes no more shall flow, Sy, Our fears are now for e - ver fled, Our Eyes no more shall

flow, No more shall flow - - Our fears are now for ever fled, Our Eyes no more -

- Our Eyes no more shall flow, Sy, Swift Vengeance has

laid low the head Swift Vengeance has laid low the head, of our Im - pe - rious foe, of our Im - pe - rious foe, of our

Impe-rious foe, of our Impe - - rious foe, *Sy* Swift Vengeance has laid low the

head, of our Im-perious foe, of our Im-perious of our Impe - - rious foe, Swift Vengeance has laid low the head, of

our Im-perious foe, of our Im-perious, of our Impe - rious foe, of our Im-pe-rious

foe, Swift Vengeance has laid low the head, of our Impe - rious foe of our Im-pe-rious

foe. *Sy*

N^o. 134

Allegro

Choirs of Angels all around thee left, Oppression should Confound thee

watchfull wait in radiant Throongs, Choirs of Angels

all around thee left, Oppression should Confound thee watchfull wait in

ra-diant Throongs, watch-full wait in ra-diant Throongs, Choirs of An-gels all a-round thee, - left Op-preffion

Should Confound - - - - - thee watchfull wait in ra-diant Throngs, watchfull wait in

ra-diant Throngs, Sy,

Judahs God be

-ray'd in Splendour Deigns to be thy great Defen-der from all Me-di-ta-ted wrongs from all Me-di-ta - - -

- - - ted wrongs from all Me-di - - ta-ted wrongs. S. Al Segno

N^o 135

Andante Allegro

Deborah

May heavn attend her with each

Charm his rising fu - ry to Dif - arm, to Dis - arm,

his rising fury to Dif - arm, his rising fu - - - ry to Dif - arm,

May heavn attend her with each

280

Charm - his rising fury his rising fury to Difarm.

his rising fu - ry to Difarm. May heavn attend her with each - Charm his rising fury to Difarm, Sy.

Thus shall the

Tyrants bosom - prove, That ev'ry Passion, That ev'ry Passion - yields to Love, - - - yields to Love, That ev'ry Pas -

- sion yields to Love: May heavn attend her with each - Charm. Sy. Da Capo dal Segno

S.

S.

No. 156

Deborah

Larghetto

Smiling freedom, lovely Guest, Balmy Source of softest joy, Mortals
 by thy aid are blest, with such charms that never cloy. Smiling freedom, lovely Guest, balmy Source of softest joy, bal - my
 Source of softest joy. Thy dear Preference to obtain (Sweetly smoo - thing ev'ry Care) who would dread the hostile Plain,
 who each danger would not dare - thy dear preference to obtain, who each dan - ger would not dare - - who each dan - ger would not
 Smiling freedom to ob - tain - - sweetly smoo - thing ev'ry Care, smiling freedom, smi - ling freedom
 dare - - thy dear pre - fere - nce to obtain, sweetly smoo - thing ev'ry Care, thy dear preference to obtain,

282

Andante

to obtain, sweetly smoo - thing ev'ry Care, who would dread the hostile Plain, who each danger would not dare - - -

sweetly smoo - thing ev'ry Care, who would dread the hostile Plain, who each danger would not dare, smiling freedom

Andante

- - thy dear preference to obtain, who each dan - ger would not dare - - who each dan - ger would not dare, *tr*

to ob - tain who each dan - ger would not dare - - who each dan - ger would not dare.

Andante

tr

Andante

N^o 137

Andante

at her feet, Sy Low at her feet, Sy Low

at her feet he bow'd, Sy he bow'd, Sy he bow'd, he fell, Sy he fell, Sy he fell, Sy Low at her feet he bow'd, he fell, and laid in dust his haughty

head, and laid in dust, and laid in dust his haugh- ty head, his haughty head, Sy Low at her feet, Sy he bow'd, he

tell, Sy and laid in dust his haughty head, Sy And late Pottery-ty shall tell, that where he bow'd, he fell down

dead, that where he bow'd he fell down dead, and late Pottery-ty shall tell, that where he bow'd, Sy that where he bow'd, he fell down dead -

Adg^o

that where he bow'd, he fell down dead, for.

N^o. 138

Pizzicato

Sy

Pizzicato

Sy

Tune, Tune your Harps to cheerful Strains, moulder Idols in-to dust - moulder I-dols in-to dust. Sy.

Tune your Harps to cheerful Strains. tune your Harps to cheerful Strains.

Sy

moulder I-dols in-to dust, moulder I-dols, moulder I-dols into dust - moulder I-dols in-to dust.

Sy

Great JEHOVAH lives and Reigns, lives and Reigns, We in Great JEHOVAH trust, we in Great JEHOVAH trust.

Da Capo

Allegro

Esther

N^o. 159

Flattring Tongue no more I hear thee,

Flattring Tongue no more I hear thee,

Sy. Vain are all thy Cruel wiles. Vain are all thy Cruel wiles. Vain are all thy Cruel wiles, Bloody wretch no more I fear thee, no more, no

more, no more I fear thee. Vain thy frowns and vain thy Smiles, Flattring Tongue no more I fear thee, Sy. no more, no

more, no more, no more I fear thee. Vain are all thy Cruel wiles, Bloody wretch, Bloody wretch, no more I fear thee, Vain thy frowns, and vain thy

Sy, no more, Sy, no more, Sy, no more, Sy, no more, Sy, no, Sy, Vain thy

frowns and vain thy Smiles, Vain thy frowns and vain thy Smiles,

Tyrant,

Sy, Tyrant when of Pow'r Possess'd, Now thou tremblest, Now thou tremblest when Distress'd, Tyrant when of Pow'r Possess'd.

Now thou tremblest, Now thou tremblest when Distress'd, Now thou tremblest when Distress'd. Da Capo

N^o. 140

Andante

I feel a Spreading flame within my

Sy. Veins. I feel a Spreading flame within my Veins, Sy. which all my Arts will not avail to

quench, which all my Arts will not avail, will not avail, Sy. which all my Arts will

not - a-vail to quench, *Sy,*

I feel a Spread - - ding flame - - within - my

Veins, which all my Arts, which all my Arts will not avail - - to quench, *Sy,* which all my Arts

will not a - vail - which all my Arts will not avail - - to quench *Sy,* will not a-vail to

quench, *Sy,* which all my Arts, *Sy,* which all my Arts, *Sy,* will not a - vail -

289

to quench, which all my Arts will not a-vail to quench. *Sy,*
 With fruitless Toil. *Sy,*
 from place to place I range - - - no Toil, no place, no Toil, no
 place, Gives Respite to my Pains, Gives Respite to my Pains, - with fruitless Toil - from place to place I range -
 no Toil, no place, Gives Respite to my Pains, - no Toil no place, no Toil, no place, no Respite to my Pains. Da Capo

Musical notation includes treble and bass staves, key signatures of one flat (B-flat), and various time signatures (6/8, 4/4, 3/4, 2/4). The score features numerous accidentals (sharps, flats, naturals) and performance markings such as asterisks (*), slurs, and dynamic markings like '20'.

N^o. 141

Largo

P^o for. *P^o* for. *P^o* for. *P^o* for. He

was despised, def-pised and rejected, re-jected of Men, A man of Sor - rows, A man of

Sor - - rows and ac-quainted with Grief - - A man of Sorrows and acquainted with Grief for He.

was despised, rejected He was def-pised and rejected of Men, A man of Sorrows and acquainted with Grief - - A man of

Sorrows and acquainted with Grief, He was despised, rejected, A. man of Sorrows and acquainted with Grief. and acquainted with

202

Grief, A man of Sorrows, and acquainted with Grief,

He gave his Back to the Smilers, Sy, And his Cheeks to them, that plucked off the hair, and his Cheeks to them, that plucked off the hair. He hid not his face from Shame, and Spitting, he hid not his face from Shame - -

Sy, from Shame Sy, He hid not his face from Shame, from Shame and Spitting.

293

N 142

Andante Larghetto

But thou didst not leave his Soul in Hell,

But thou didst not leave his

Soul in Hell, nor didst thou Suffer, nor didst thou Suffer thy ho-ly One, to See corruption,

But thou didst not leave his

Soul in Hell, thou didst not leave, thou didst not leave, his Soul in Hell,

nor didst thou Suffer thy ho-ly One, to See corruption,

nor didst thou Suffer, nor didst thou Suffer thy ho-ly One, to See corruption,

nor didst thou Suffer, nor didst thou Suffer thy

ho-ly One, thy ho-ly One, to See corruption.

2, 9 4

N^o. 145

Andante

Rejoice, Sy. rejoice, Sy. rejoice -- greatly Sy. rejoice -- greatly, O Daughter of Si-on, Sy. O Daughter of

Sion rejoice -- rejoice Sy

O Daughter of Sion rejoice -- greatly Shout -- O Daughter of Je-ru-sa-lem, Behold thy King cometh unto thee

Behold thy King cometh unto thee, cometh un - to thee, Sy.

for

205

4

po for. Rejoyce, Sy. rejoyce, Sy. rejoyce - - greatly rejoyce

O Daughter of Sion, Shout O Daughter of Je - ru - fa - lem, Behold, thy King cometh un - to thee Sy. re -

joyce - - greatly, O Daughter of Si-on, Shout, O Daughter of Je -

- ru - fa - lem, Behold thy King cometh un - to thee, rejoyce - - Sy. rejoyce - - Sy. And

Shout, Sy. Shout, Sy. Shout, Sy. Shout, rejoyce - - greatly, Sy. rejoyce - - greatly O Daughter of

296

Sion, Shout — — O Daughter of Je-ru-sa-lem, Behold thy King comes un-to thee, Behold thy King cometh un-to thee. *Ad^o* *f* *fur.* *Sy.*

He is the

righteous Sa — — — viour *Sy.* And he shall Speak Peace unto the hea — — then, He shall Speak Peace, He shall Speak

Peace, *Sy.* Peace, *Sy.* He shall Speak Peace unto the hea — — — then, *Sy.* He is the righteous Sa — — — — viour

And he shall Speak *Sy.* He shall Speak Peace *Sy.* Peace — — — He shall Speak Peace un-to the hea — — — then *Da Capo*

297

N^o 144

Larghetto e Piano

He shall feed his flock like a

She - - pherd, And he shall gather the Lambs with his Arm, with his Arm - Sy. He

shall feed his flock like a She - - pherd And he shall gather the Lambs with his Arm, with his - Arm, Sy

And Car-ry them in his Bosom, And gently lead those that are with Young And gent-ly lead, And

gent - ly lead those that are with Young

Come un-to him all ye that La - bour, Come

un-to him ye that are heavy laden, And he will give you rest, Sy. Come un-to him - all ye that La-bour, Come

un-to him, Ye that are heavy laden, And he will give you rest, Sy. Take his Yoke up-on you And learn of him, for

he is meek and low-ly of heart, And ye shall find rest, And ye shall find rest, un-to your Souls. Sy.

Take his Yoke up-on you And learn of him, for he is meek and low-ly of heart, And ye shall find rest, And ye shall find rest, un-

to your Souls. Sy.

N^o. 145

Andante e Staccato

From this Dread Scene these

From this Dread Scene these ad - verse

ad-verse Powers, Ah! wither Shall we fly! Ah! wither Shall we fly! O Solyma Ah! wither Shall we fly!

Powers, Ah! wither Shall we fly! Ah! wither Shall we fly! O Solyma, From this Dread Scene these ad-verse Pow'rs, Ah! wither Shall we

O Solyma, Thy boasted Tow'rs In Smo - - - ky Ru - - ins,

fly! Ah! wither Shall we fly. From this Dread Scene, O Solyma, Thy boasted Tow'rs, In Smo - - - ky

Lie. In Smo - - - ky Ruins Lie. From this Dread Scene, these ad - verse Pow'rs,

Ru - ins Lie. O Solyma Thy boasted Towrs, In Smoky Ruins Lie. Thy boasted
 Ah! wither Shall we fly! Ah! wither Shall we fly. O Solyma, O Solyma, Thy boasted Towrs, In Smoky Ruins Lie. In
 Towrs In Smo - ky Ruins Lie. O Solyma, Thy boasted Towrs, In Smoky Ruins Lie. In Smo -
 Smo - ky Ruins Lie From this Dread Scene these ad - verse Powrs, Ah! wither Shall we
 ky Ru - ins Lie. O Solyma, Sy Ad. O Solyma, Thy boasted Towrs, In Smoky Ruins Lie.
 fly. O Solyma, O Solyma, Sy, O Solyma, Thy boasted Towrs, In Smoky Ruins Lie.
 Ad.

N^o. 146

N^o. 146

The Trumpets loud Clangor excites us to Arms, Sy,

excites us to Arms, Sy, To Arms, to Arms, the Trumpets loud Clangor excites us to Arms, Sy,

With Shrill notes of Anger and mortal alarms - - - With Shrill notes of Anger, with Shrill notes of Anger and

mortal alarms, Sy, The double double double beat of the thundering drum Sy, Cries

302

hark hark Cries hark! the foes come, Sy, Charge, Charge, Charge, Charge, Charge, 'Tis too late 'tis too late to retreat.

'Tis too late to retreat hark! the foes come, Sy, 'tis too late to retreat, Sy,

The double double double beat Sy, The double double double beat of the thundering drum, Sy, Cries

hark the foes come, Charge, Charge, Charge, Charge, Charge 'Tis too late 'tis too late to retreat, Sy, Charge Charge Sy,

Charge Sy Charge Charge 'tis too late too late to retreat. Sy,

N^o. 147

Alla Hornpipe

Orpheus Could lead - - - - - the Savage race. the Savage

race And trees un - rooted left their place Se-quacious of the Lyre Se-qua -

Handwritten musical score for a piece titled "Sequacious of the Lyre". The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves, each with a treble and bass staff joined by a brace. The lyrics are written below the treble staff.

System 1: Treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass staff begins with a bass clef and a key signature of one flat (Bb). The bass line starts with a half note Bb3, followed by quarter notes A3, G3, and F3. The lyrics "cious of the Lyre, Sequacious of the Lyre" are written below the treble staff.

System 2: The treble staff continues the melody with quarter notes E5, D5, C5, and B4. The bass staff continues the bass line with quarter notes E3, D3, C3, and B2. The lyrics "Se - qua - cious of the Lyre, Sequacious of the Lyre," are written below the treble staff.

System 3: The treble staff continues the melody with quarter notes A4, G4, F4, and E4. The bass staff continues the bass line with quarter notes A2, G2, F2, and E2. The lyrics "Se - qua - cious of the Lyre, Sequacious of the Lyre," are written below the treble staff.

System 4: The treble staff continues the melody with quarter notes D4, C4, B3, and A3. The bass staff continues the bass line with quarter notes D3, C3, B2, and A2. The lyrics "Se - qua - cious of the" are written below the treble staff.

System 5: The treble staff continues the melody with quarter notes G3, F3, E3, and D3. The bass staff continues the bass line with quarter notes G2, F2, E2, and D2. The lyrics "Lyre." are written below the treble staff.

System 6: The treble staff continues the melody with quarter notes C4, B3, A3, and G3. The bass staff continues the bass line with quarter notes C3, B2, A2, and G2. The lyrics "Lyre." are written below the treble staff.

Handwritten annotations include a large "A" at the beginning of the first system, a "C" at the beginning of the second system, and a "C" at the beginning of the third system. There are also various musical notations such as "4", "3", "6", "5", "4/2", "5b", and "4/2" written below the bass staff.

Drydens Ode

N^o 148

Adagio

Andante

What Passion Cannot Musick raise, and quell,

Sy,

When Jubal Struck the Corded Shell, when Ju-bal Struck the Corded Shell, his listning Brethen Stood a - - round, Sy

The first system of the musical score consists of a treble staff and a bass staff. The treble staff contains the melody with lyrics underneath. The bass staff contains a figured bass line with numbers 4, 5, 4, 6, 4, 5, 6, 6, and 6. There are asterisks under some notes in the bass staff. The key signature has one sharp (F#) and the time signature is common time (C).

And wondring on their fa-ces fell And wondring on their fa-ces fell. To worship the Ce-lestial Sound. To

The second system continues the melody and figured bass. The treble staff has lyrics. The bass staff has figures 5, 4, 5, 4, 5, 4, 5, 4, and 4. There are asterisks under some notes. The key signature and time signature remain the same.

worship the - - Ce-lestial Sound.

The third system continues the melody and figured bass. The treble staff has lyrics. The bass staff has figures 5, 4, 6, 4, 4, 5, 4, 4, 2, and 3. There are asterisks under some notes. The key signature and time signature remain the same.

Lefs than a God they thought there Could not dwell Within the hol-low of that Shell, That Spoke So Sweet-ly and So

The fourth system continues the melody and figured bass. The treble staff has lyrics. The bass staff has figures 8, 4, 6, 5, 4, 5, 4, and 4. There are asterisks under some notes. The key signature and time signature remain the same.

well, Lefs than a God they thought there Could not dwell, Within the hol-low of that Shell, That Spoke So Sweet-ly

The fifth system continues the melody and figured bass. The treble staff has lyrics. The bass staff has figures 5, 4, 5, 4, 6, 6, 6, 4, 5, and 3. There are asterisks under some notes. The key signature and time signature remain the same.

That Spoke So Sweetly and So well, So Sweet - - - ly, That Spoke So Sweetly Sy, That Spoke So

Sweetly and So well. What Passion Cannot Musick

raise and quell, Sy What Passion Cannot Musick raise - - and quell.

Ad Libitum

308

Joseph

N^o. 149

Allegro

What's Sweeter than the new-blown

Rose! Or Breezes from the new mown Clofe! What's Sweeter than an A - pril Morn. Or May days Silver fragrant Thorn! What than Arabia's

Spicy Grove. O Sweeter far the Breath of Love, O Sweeter far, O Sweeter far the Breath of Love, O Sweeter far the Breath of Love, What's

Sweeter than the new blown Rose, O Sweeter far the Breath of Love, Or Breezes from the new-mown Clofe, O Sweeter far the Breath of

Love, What's Sweeter than an A - pril Morn. The Breath of Love, What's Sweeter, O Sweeter far the Breath of Love, Or May days Silver fragrant

Thorn, What than Arabia's Spicy Grove. O Swee-ter far the Breath of Love, O Sweeter far the Breath of

O Sweeter far, O Sweeter far Sweet - - - er far the Breath of Love, O Swee-ter

6 6 5 5 2.8 5 6 5 6 6 4

Love, O Sweeter far the Breath of Love, O Sweeter far the Breath of Love,

far the Breath of Love, O Sweeter the Breath of Love, What's Sweeter than the new-blown Rose, Or

5 7 3 5 4 3 6 6 5b

The Breath of Love. The Breath of

Breezes from the new-mown Clofe, What's Sweeter than an A - pril Morn, Or May day's Silver fragrant Thorn,

6 6 5b 6 6 5 6 6 5 4

Love, O Sweeter far O Sweeter far O far the Breath of Love, What than A - ra-bia's Spicy Grove, O Sweeter

O Sweeter far O Sweeter far the Breath of Love, What than A - ra-bia's Spicy Grove, O Sweeter far The Breath of

far the Breath of Love, O Sweeter far O Sweeter far the Breath of Love - - - The Breath of

Love, the Breath of Love, O Sweeter far O Sweeter far the Breath of Love - - - The Breath of

Love.

Love.

N^o. 150

Allegro

How Can I Stay when Love invites, Sy,

How Can I Stay when Love invites, when Love in -

- vites, - I Come my Queen, I Come my Queen, I Come my Queen to Chast De -

lights, Sy, How Can I Stay when Love in - vites, I Come my Queen

I Come my Queen I Come Sy I Come my Queen I Come my Queen I Come my Queen to Chast De -

Sy,
- lights,

With Joy with Pleasure I O-bey, Sy, To thee I give the Day, To thee I

give the Day, Sy, To thee I give the Day, Sy, With Joy with Pleasure I O-bey, To thee I give the

Day, To thee I give the Day. Da Capo

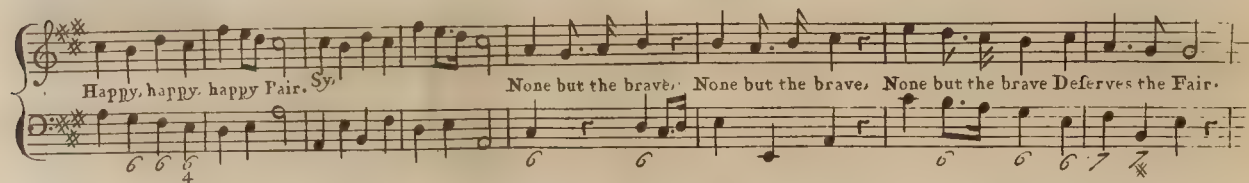
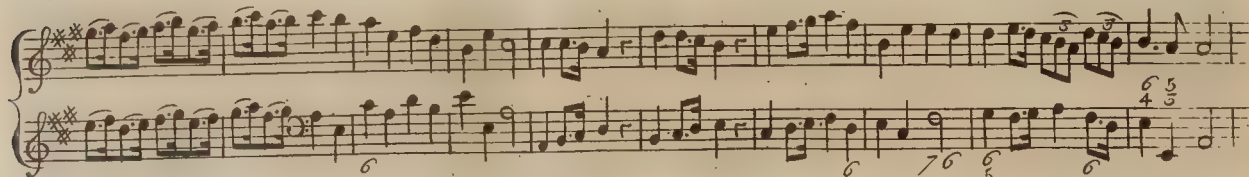
Alexanders feast

N^o. 151

Staccato

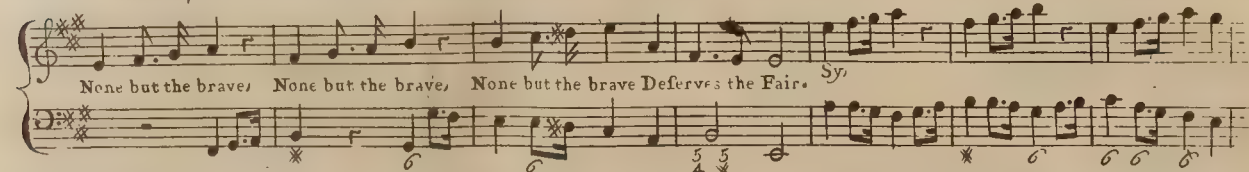
Allegro ma non troppo

Pianiss?

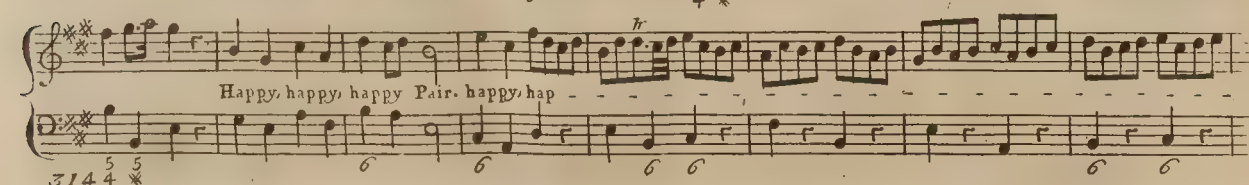


Happy, happy, happy Pair. Sy,

None but the brave, None but the brave, None but the brave Deserves the Fair.



None but the brave, None but the brave, None but the brave Deserves the Fair. Sy,



Happy, happy, happy Pair. happy, hap

314 4 *

py *Pianissimo* for. Happy, happy, happy Pair.

Sy. None but the brave, None but the brave, None but the brave Deserves the Fair. Sy.

None but the brave Deserves the Fair.

None but the brave, Sy. None but the brave Deserves the Fair. None but the brave De -

-serves the Fair. None but the brave Deserves the Fair. Sy.

N^o. 152

Allegro ma non Presto

P^o

for.

With ravish'd Ears the Monarch hears, Sy. for.

With ravish'd Ears the Monarch hears,

Affumes the God, Sy.

Affects the God, Sy.

And Seems to Shake

the Spheres to Sha

ke the Spheres, Sy.

With ravish'd Ears, the Monarch hears, Sy, the Monarch hears, With ravish'd Ears, the Monarch hears,

Affumes the God, Sy, Affects the Nod, Sy, And Seems to Sha - - ke the Spheres, And Seems to Sha -

- ke the Spheres, Sy, And Seems to Shake, And Seems to Sha -

ke And Seems to Shake

to Shake the Spheres, Sy,

317

N^o. 153

Andante Allegro

War, he Sung is Toil and trouble, Honour, but an Empty Bubble, Sy.

Sung is Toil and trouble, Honour, but an Empty Bubble, never ending, Sy. Still beginning, Sy. fighting Still, and Still destroying, fighting still, and still def.

- trov - - - ing, Sy. if the world be worth thy winning, if the world be worth thy winning, think, O think it

worth enjoy- ing, Sy. War, he Sung is Toil and trouble, Sy. Honour, but an empty Bubble, Sy. never ending, Still beginning, Sy.

Still be-gin-ning, fight-ing, Still and Still de-stry-ing, fight-ing, Still, and Still de-stry-ing, if the world be worth thy

win-ning, if the world be worth thy win-ning, think, O think, it worth enjoy-ing, think, O think it worth enjoy-ing, think, O think it worth enjoy-

-ing, Sy. Lovely Thais Sits beside thee, take the

Good the Gods provide thee, P² Lovely Thais Sits beside thee, take the Good the Gods provide thee, the Gods provide thee.

Lovely Thais Sits beside thee, take the Good the Gods provide thee, take the Good the Gods provide thee. Sy. Al Segno'S.

319

N^o. 154

Softly

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with similar rhythmic complexity. Fingering numbers (1-5) are visible below the notes in the lower staff.

The second system continues the musical piece. It features two staves. The upper staff has the lyrics: "Sweet, in Lydian Measures, Soon he Sooth'd the Soul to Pleasures, Softly Sweet, in Lydian Measures, Soon he Sooth'd the Soul to Pleasures, Softly Sweet, Softly". The lower staff continues the accompaniment. The word "pp" (pianissimo) is written below the first few notes of the lower staff.

The third system continues the musical piece. The upper staff has the lyrics: "Sweet, in Lydian Measures, Soon he Sooth'd the Soul to Pleasures, Soon he Sooth'd the Soul to Pleasures, Sy, Soon he Sooth'd the Soul to". The lower staff continues the accompaniment. The word "Sy" is written below the middle of the system.

The fourth system continues the musical piece. The upper staff has the lyrics: "Pleasures, Softly Sweet, in Lydian Measures, Soon he Sooth'd the Soul to Pleasures, Softly Sweet in Lydian Measures, Soon he". The lower staff continues the accompaniment.

The fifth system continues the musical piece. The upper staff has the lyrics: "Sooth'd the Soul to Pleasures, Soon he Sooth'd the Soul to Pleasures, Softly Sweet in Lydian Measures, Soon he Sooth'd the Soul to Pleasures". The lower staff continues the accompaniment. The word "Ad^o" (Ad libitum) is written above the end of the system.

The sixth system continues the musical piece. The upper staff has the lyrics: "Pleasures. Sy, Ad Libitum". The lower staff continues the accompaniment. The word "Ad Libitum" is written below the middle of the system. The system ends with a double bar line.

N^o. 155

Andante

Alexanders feast

Thais Led the way, Sy, Thais Led the way Sy To light him to his Prey, Sy, Thais Led the way, Sy, Thais

Led the way, Sy, To light him to his Prey - - To light him to his Prey, To light

- him to his Prey, To light, To light him, Sy, To light, To light him to his Prey, Sy, To light, To light him to his Prey, Sy,

And like a - nother Helen, She fir'd a - nother Troy, Sy, And like a - nother He - len, She fir'd - nother Troy, And like a - nother Helen, She fir'd -

a - nother Troy, a - nother Troy, And like a - nother He - len, She fi -

- rd a - nother Troy Sy, And like a - nother He - len, She fir'd a - nother Troy.

N^o. 156

Andante

The musical score is written for piano and voice. The piano part consists of two staves, with the right hand playing a complex, flowing melody and the left hand providing a harmonic accompaniment. The tempo is marked 'Andante'. The key signature is one flat (B-flat). The score includes several measures of rests for the piano, indicated by a '6' and a fermata. The vocal line is written on a single staff, with lyrics in English. The lyrics are: 'Hush, Sy. Hush ye Pretty warbling Quire, Your thrilling Strains, Awake my Pains. And kindle fierce Desire, Hush Hush Hush ye Pretty warbling Quire, Hush ye Pretty warbling Quire, Your thrilling Strains, Awake my Pains, Your thrilling Strains, Awake my Pains, And kin - dle fierce De'. The score is numbered 'N^o. 156' in the top left corner.

Hush, Sy. Hush ye Pretty warbling Quire, Your thrilling Strains, Awake my
 Pains. And kindle fierce Desire, Hush Hush Hush ye Pretty warbling Quire,
 Hush ye Pretty warbling Quire, Your thrilling Strains, Awake my Pains, Your thrilling Strains, Awake my Pains, And kin - dle fierce De

-fire Your thrilling Strains Awake my Pains — And kin - dle fierce Desire. Your thrilling Strains, Awake my Pains,

Your thrilling Strains, Awake my Pains, And kindle fierce De - fire.

Cease your

Song, And take your flight, Bring back my A-cis to my Sight, Bring back my A-cis to my Sight, Cease your Song, And take your flight, Cease your

Song - And take your flight, Bring back my A-cis Bring back my A-cis to my Sight. D.C.

Andante

Acis and Galatea

N^o. 157

As when the Dove, Laments her Love, All on the naked Spray, Sy,

As when the Dove, Laments her Love, All on the naked. Spray, S. When he returns no more She

mourns, But Lo - ves the live long Day, - - - But Loves the live long Day, Sy, As

when the Dove, Laments her Love, All on the naked Spray, When he returns no more She mourns, No, Sy, No, Sy, No,

Sy, When he returns, no more She mourns, But Loves - - - the live long Day, Sy, When he returns, Sy, No more She

3 2 4 2 6 5 6 4 5 6 6

mourns, But Loves the live long Day, Billing Cooing, Panting wooing, Melting mur - - -

- - - murmurs fill the Grove, - - - Melting mur - - - mums lasting Love, Melting murmurs fill the Grove, Melting murmurs lasting Love, Billing Cooing,

Panting wooing, Melting marmurs fill the Grove, Melting mur - murs lasting Love.

As Al Segno

N^o. 158

Presto

Happy

S.
Sy. Happy, happy, Sy. Happy, happy, happy, wee, Happy, happy, happy, wee, Hap - py wee, Hap -
happy, Happy, happy, Happy, happy, happy, wee, Hap - py, happy wee, Hap -
- ry, hap - py, hap - py, happy, hap - py, wee, Sy. Happy, happy, Sy,
- ry hap - py, hap - py, hap - py, happy, hap - py, wee, Happy, happy,
Happy, happy, happy, wee, Hap - py wee, Hap - py, hap - py, wee, Hap -
Happy, happy, happy, wee, Hap - py, happy, hap - py, wee, Hap -

3 2 6 6 9 7 6 7 7 9 3 9 5 9 3 9 6 7 4 4 5 6

- py, hap - - - - py hap - py wee, Sy, What
 - py, hap - - - - py happy hap - py wee
 Joys - I feel, Of all youth thou Dearest Boy, Thou all my blifs, Thou all my Joy, Thou
 What Charms I See, Of all Nymphs the brightest fair, Thou all my blifs Thou all my Joy, Thou
 all my blifs, Thou all - my Joy, What Joy - I feel, Of all youth thou Dearest Boy, Thou
 all my blifs, Thou all my Joy, What Charms I See, Of all Nymphs thou brightest fair, Thou
 all my blifs, Thou all my Joy, Thou all my blifs, Thou all - my Joy, Sy,
 all my blifs, Thou all my Joy, Thou all my blifs, Thou all - my Joy, Hap - py, Al Segno

N^o. 159

Larghetto

Love in her Eyes Sets Playing, And Sheds De-li-cious Death, Love — in her Lipps is Straying, And

warbling in her breath Love in her Lipps is Straying, And warbling in her breath Love —

— in her Eyes Sets Playing, Love in her Eyes Sets Playing, And Sheds De-li-cious Death, Love in her Eyes Sets

Playing, Love in her Eyes Sets Playing Sy, Sets Play-ing, And Sheds De-li-cious Death, Love in her Lipps is

Straying, And warbling in her breath - - - And warbling in her breath,

Love on her breast Sits Panting And

Swells with Soft Desire, No Grace, no Charm is wanting; No Grace, no Charm is wanting, To Set the heart on fire, To

Set the heart on fire, No Grace no Charm is want-ing, To Set the heart on fire, No Grace no Charm is wanting, To

Set the heart on fire.

329

Andante Larghetto

L' Allegro Il Penferoso

N^o. 160

As Steals the Morn up-on the

Night, And melts the Shades a-way,

And melts the Shades a-way, And melts the Shades a-way, And melts - - -

As Steals the Morn up-on the Night, And melts the Shades a-way, And melts the Shades a-way,

- the Shades a-way, And melts

- the Shades a-way,

And melts

- the Shades a-way,

So truth does

So truth does fancy's Charms Dif -

fancy's Charms Dif - solve -

And Rising Reason puts to flight -

- solve and Ri - sing Reason puts to flight -

the fumes that did the mind in -

The fumes that did the Mind in - volve Re - sto - ring In - tel - lec - tual Day, So truth does fancy's Charms Dissolve, And rising reason puts to

- volve - - - that did the Mind in - volve Re - sto - ring In - tel - lec - tual Day, So truth does fancy's Charms Dissolve,

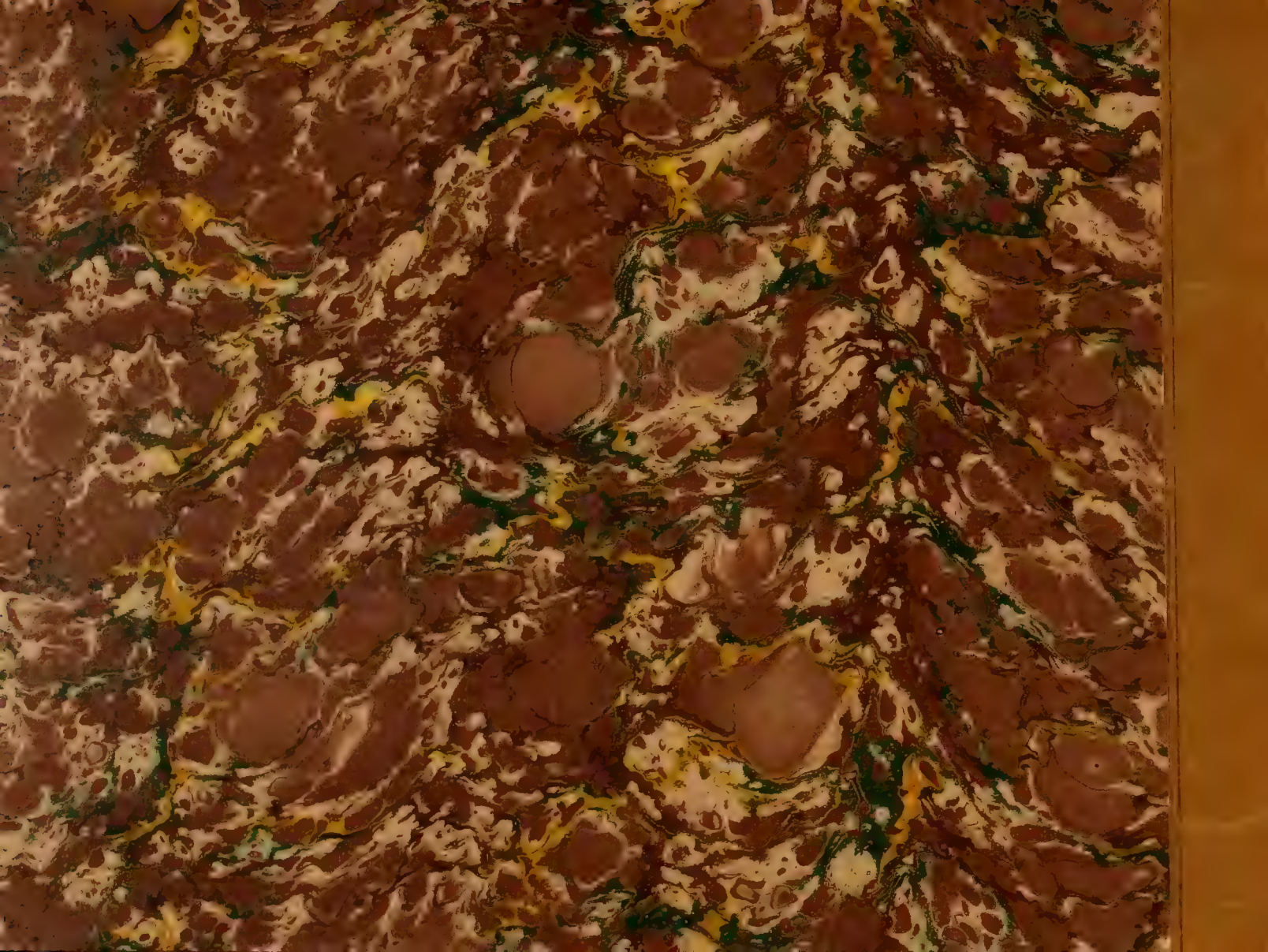
flight - the fumes the fumes that did the Mind, In - volve the fumes that did the Mind In -

And Rising Reason puts to flight - the fumes that did the Mind In -

- volve Re - sto - - - ring Re - sto - - - ring Intellec - tual Day, Re - sto - ring In - tel - lectual Day.

- volve Re - sto - - - ring Re - sto - - - ring Intellec - tual Day Re - sto - ring In - tel - lectual Day.

572



HA 34

HANDEL'S
ORATORIO
SONGS
VOL. III.

John George Pinney
1863.

Elizabeth Dryden

7-5-0

HANDEL'S SONGS

Selected from his ORATORIOS.

for the

HARPSICORD, VOICE, HOBBOY, or GERMAN FLUTE.

VOL. III.

*The Instrumental Parts to the above Songs may be had Separate,
to Compleat them for Concerts.*

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had, Compos'd by M^r. HANDEL.

His Oratorios in Score, Bound in 12 Volumes
His Operas in Score, Bound in 15 Volumes
Samson, Alexander's Feast, & Acis & Galatea Compleat^d wth Choruses
The Coronation, and Funeral Anthem 2 Volumes
The Dettingen Te Deum, & Grand Te Deum & Jubilate
Apollo's Feast, being the Favourite Songs and Overtures in
Score from all his Operas in 5 Volumes
Twelve Solos for a German Flute, Violin, or Harpsicord

Sixty five Overtures for Violins &c. in 8 Parts. also in 4 Parts.
Twelve Grand Concertos for Violins in 7 Parts Op: 6.
Six Concertos for Hoboys and Violins Opera 3.
Six Concertos for the Organ, with Instrumental Parts Opera 4.
The Water, and Fire Music, for French Horns and Violins
Thirteen Sonatas for two Violins and a Bass
Sixty five Overtures, & Two Vol^{ts} of Lessons for the Harpsicord
Eighteen Concertos, & Six Voluntaries for the Organ.



VOL. III.

A Table of the Celebrated Songs from Mr HANDEL'S ORATORIOS contain'd in this Book.

Numb.	Numb.	Numb.
A		
As with rosy Reps 185 <i>Theodora</i>	Hark! he strikes the Golden Lyre 176 <i>Alexander Balus</i>	Thus saith the Lord 198 <i>Belshazzar</i>
Angels ever bright & fair' .. 186 <i>D^o</i>	Honour and Arms 197 <i>Samson</i>	There the brisk sparkling .. 202 <i>Choice of Hercules</i>
After long Storms, <i>Duet</i> .. 193 <i>Occas^t Oratorio</i>	How beautiful are the feet .. 221	This manly Youth 203 <i>D^o</i>
All danger disdaining 212 <i>Deborah</i>	Happy Iphis 235 <i>Jephtha</i>	The world when Days career .. 205 <i>Hercules</i>
Ah canst thou but prove .. 215 <i>D^o</i>	I	Turn hopeless Lover 209 <i>Semele</i>
And ever against eating cares 238 <i>L' Allegro</i>	I'll proclaim, <i>Duet</i> 179 <i>Esther</i>	The Lord worketh wonders .. 211 <i>Judas Macchabees</i>
B	I must with speed 210 <i>Semele</i>	Tears, such as tender fathers .. 213 <i>Deborah</i>
Bending to the throne 172 <i>Susanna</i>	Joys in gentle train 219 <i>Athalia</i>	The glorious Sun shall cease .. 214 <i>D^o</i>
Bane of Virtue 184 <i>Theodora</i>	I know that my Redeemer .. 222	Thro' the nation he shall be .. 216 <i>Esther</i>
But who may abide 223	If God is for us 226	Thou art gone up on high .. 224
C	M	The trumpet shall found .. 227
Chastity, thou Cherub 173 <i>Susanna</i>	My father, ah methinks I see 207 <i>Hercules</i>	Thou in thy mercy, <i>Duet</i> .. 228 <i>Israel in Egypt</i>
Calm thou my Soul 177 <i>Alexander Balus</i>	My vengeance awakes 218 <i>Athalia</i>	Their land brought forth .. 229 <i>D^o</i>
Celestial Virgins, <i>Duet</i> .. 200 <i>Joseph</i>	N	Thou didst blow 230 <i>D^o</i>
Come blooming Boy 201 <i>Choice of Her^s</i>	No, to thy self thy trifles be 199 <i>Belshazzar</i>	The Lord is my strength .. 231 <i>D^o</i>
Can I hear that dulcet lay .. 204 <i>D^o</i>	O	These labours past, <i>Duet</i> .. 234 <i>Jephtha</i>
Come thou Goddess 237 <i>L' Allegro</i>	Open thy marble jaws 167 <i>Jephtha</i>	There let Hymen 236 <i>L' Allegro</i>
Cease O Judah 240 <i>Deborah</i>	Our Fruits whilst yet 180 <i>Joseph</i>	To thee thou glorious, <i>Duet</i> 239 <i>Theodora</i>
D	O that I on wings 188 <i>Theodora</i>	V
Descend kind pity 182 <i>Theodora</i>	Our limpid streams, <i>Duet</i> 191 <i>Joshua</i>	Virtue my Soul 161 <i>Jephtha</i>
Deeds of kindness 189 <i>D^o</i>	O Prince, whose Virtues, <i>Duet</i> 208 <i>Hercules</i>	Up the dreadful 233 <i>D^o</i>
Dull delay 232 <i>Jephtha</i>	S	W
F	Sweet as fight to the blind .. 164 <i>Jephtha</i>	Welcome as the chearful, .. 165 <i>Jephtha</i>
For Joys so vast 166 <i>Jephtha</i>	Sacred raptures 174 <i>Solomon</i>	Without the Swains assiduous 171 <i>Susanna</i>
Farewel the limpid floods .. 168 <i>D^o</i>	See the conquering Hero, <i>Duet</i> 192 <i>Joshua</i>	What means this weight 172 <i>D^o</i>
Freely I to Heav'n resign .. 170 <i>D^o</i>	See with what a scornful air .. 220 <i>Saul</i>	With fond desiring 178 <i>Semele</i>
Fond flatt'ring world 183 <i>Theodora</i>	T	With darkness deep 187 <i>Theodora</i>
From Virtue springs 190 <i>D^o</i>	Take the Heart 162 <i>Jephtha</i>	Where congeal'd the Northern 206 <i>Hercules</i>
Faithful cares 217 <i>Athalia</i>	The smiling dawn 163 <i>D^o</i>	Why do the Nations 225
H	'Tis heav'n's all ruling pow'r 169 <i>D^o</i>	Y
Happy they 166 <i>Jephtha</i>	The raptur'd Soul 181 <i>Theodora</i>	Ye sacred Priests 168 <i>Jephtha</i>
Hail wedded Love 175 <i>Alexander Balus</i>	The Sword that's drawn .. 194 <i>Occas^t Oratorio</i>	Ye men of Gaza 196 <i>Samson</i>
	There in Myrtle shades .. 195 <i>Hercules</i>	

Nº. 161

A Tempo Giusto e Staccato

Jephtha

Virtue, my Soul shall still embrace, Goodness shall make me great, goodness shall make me great, Sy Virtue, Sy Virtue, Virtue, my Soul shall still embrace, goodness shall make me great, and goodness, goodness shall make me great, Sy Virtue, my Soul shall still embrace, goodness shall make me great, Sy Virtue, my Soul shall still embrace, goodness shall make me great, and goodness, goodness shall make me great, Sy Virtue, my Soul shall still embrace, goodness shall make me great, shall make me great

and goodnefs

Thall make me great. Who

builds upon this steady Base, dreads no Event of Fate, who builds upon this steady Base, dreads no event of Fate, dreads no event of

Fate who builds upon this steady Base, dreads no event of Fate, dreads no e-vent of Fate.

Virtue my Soul thall still embr ce, goodnefs thall make me great, goodnefs thall make me great. Da Capo dal Signo

N^o. 162

Larghetto

Jephtha

Take the Heart you fondly gave.

Lodg'd in your Breast with mine, lodg'd in your Breast with mine, take the Heart you fondly gave, lodg'd in your Breast with mine, lodg'd in your

Breast with mine, take the Heart you fondly gave, lodg'd in your Breast with mine, take the Heart -

- you fond - ly - gave, take the Heart you fondly gave, lodg'd in your Breast with mine, lodg'd in your Breast with mine,

Thus with double Ardour brave, sure Conquest shall be

thine, sure Conquest shall be thine, thus with double Ardour brave, sure Conquest shall be thine, sure Conquest shall be

thine, *Sy.* Take the Heart you fondly gave - lodg'd in your Breast with mine,

take the Heart you fondly gave, lodg'd in your Breast with mine, take the Heart you fondly - gave - - -

take the Heart you fondly gave - lodg'd in your Breast with mine, lodg'd in your Breast with mine, *Sy.*

N^o. 165

A Tempo di Borea

Jephtha

The smiling dawn of

happy Days, presents a prospect clear, presents a prospect clear, presents a prospect clear.

And

pleasing Hopes all brightning Rays, and pleasing Hopes all brightning Rays dispel each gloomy fear dispel each gloomy

fear, and pleasing Hopes all brightning Rays dispel each gloomy fear.

While ev'ry Charm that Peace displays, makes Spring-time all the Year, makes Spring-time all the Year, makes Spring-time all the Year.

all the Year, all the Year, while ev'ry Charm that Peace displays - makes Spring-time all the Year, makes Spring-time all the Year.

Da Capo

N^o. 164

Sweet as Sight to the blind, or freedom to the Slave.

such Joy in thee I find, safe from the Grave, such Joy in thee I find, safe from the Grave. Sweet as Sight to the blind, or free-dom

to the Slave, such Joy in thee I find, safe from the Grave, such Joy in thee I find, safe from the Grave. Sy.

Sweet as Sight to the blind, or free-dom to the Slave, such Joy in thee I find, safe from the Grave, still I'm of

thee posses'd, such is kind Heav'n's Decree, that hath thy Pa-rents blest'd, in blessing Thee, still I'm of thee posses'd, such is kind

Heav'n's Decree, that hath thy Pa-rents blest'd, in blessing Thee.

N^o. 165

A tempo Gusto

Jephtha

Welcome

as the cheerful Light

Welcome as the cheerful Light, driving darkest Shades of Night, welcome as the

Spring that rains Peace & Plenty o'er the Plains, Peace and Plenty o'er the Plains, welcome as the Spring that rains Peace and

Plenty o'er the Plains

Not cheerful Day, or Spring fo

such an'ighly Blef

ings brings as Peace on her tri

um - phant Wings, sy.

Not chearful Day, or Spring so gay, not chearful Day, or Spring so gay, such mighty Blessings brings, such

mighty Blessings brings, as Peace - - - as Peace, as Peace on her tri - um -

- phant Wings, as Peace on her tri - umphant Wings. sy.

turn over to the Duet

Welcome. Thou whose Deeds conspire, to provoke the warbling Lyre, welcome thou whom God ordain'd. Guardian Angel of our Land, Guardian Angel
 Welcome. Thou whose Deeds conspire, to provoke the warbling Lyre, welcome thou whom God ordain'd. Guardian Angel of our Land, Guardian Angel
 of our Land. *Sy* Thou wert born, his glorious Name, and great wonders to proclaim, his glorious
 of our Land. Thou wert born, his glorious Name, and great wonders to pro - - claim -
 Name, his glorious Name, and great wonders to proclaim, welcome thou whom God ordain'd. Guardian Angel of our Land, thou wert born his glorious Name, his
 his glorious Name, and great wonders to proclaim, welcome thou whom God ordain'd. Guardian Angel of our Land, thou wert born his glorious Name -
 glorious Name, his Name, and great wonders to proclaim, and great wonders to proclaim. *Sy* Thou wert
 his glorious Name, and great wonders to proclaim, and great wonders to proclaim. Thou wert

7+2
 7 6 4 6 4

N^o. 166

Recit: Accomp:

Jephtha

For Joys so vast, too little is the Price of one poor Life... but oh! accept it. Heaven, a grateful Victim, and thy Blessings

Largo

still pour on my Country, Friends, and dearest Father! Sy. Happy they: this vi-tal Breath, with Content I shall resign,

with Content - - this vital Breath, with Content I shall resign, this vital Breath with Content I shall resign, Sy.

And not murmur or repine, sinking in the Arms of Death, and not murmur or repine, sinking in the Arms of Death, in the Arms of

Death, and not murmur or repine, sinking in the Arms of Death, Sy. Happy they Dal Segno. S^c

Jephtha

No. 157

Con Spirito ma non Allegro

Open thy marble Jaws, O Tomb, and hide me Earth, and hide me Earth, in thy dark Womb, hide me, open O Tomb, and hide me Earth, in thy dark Womb, open O Tomb, thy marble Jaws, and hide me Earth in thy dark Womb, Sy. open thy marble Jaws, O Tomb, and hide me, hide me, and hide me Earth, in thy dark Womb, Sy. O Tomb, open thy marble Jaws, O Tomb, and hide me

Earth in thy dark Womb, and hide me Earth, in thy dark Womb, and hide me Earth, in thy dark Womb. Sy.

Ere I the Name of Father stain.

and deepest woe from Conquest gain, ere I the Name of, Father stain, and deepest woe from Conquest gain, and

deepest woe from Conquest gain, ere I the Name of Father stain, and deepest woe from Conquest gain. Sy.

Dal Segno

Recit: Accomp:

Jephtha

N^o 168

Ye sacred Priests, whose Hands neer yet were stain'd wth human Blood, why are ye thus afraid to execute my Father's Will?— The Call of Heav'n, with

Humble Refignation I o-bey.

Larghetto

Farewel, Sy. fare.

wel. Sy. ye limpid Springs & Floods, farewel, Sy. farewel ye limpid Springs and Floods, ye flow'ry Meads, and ma-zy Woods, farewel, fare-

wel, Sy. thou busy World, where reign Sy. thort Hou's of Joy, and Years, and Years of Pain, Sy. farewel, Sy. farewel, farewel, Sy. ye

limpid Springs and Floods, farewel, farewel thou busy World, thou busy World, where reign Sy. thort Hours - of Joy, Sy. and Years of

Pain, and Years of Pain, thort Hours of Joy, and Years of Pain, farewel, Sy. farewel, Sy. fare-wel,

Brighter Scenes I seek a-bove, Sy. brighter Scenes I seek above, in the Realms of Peace and Love -

- in the Realms of Peace and Love, brighter Scenes I seek a-bove, in the Realms of Peace and Love - - in the Realms of Peace and

Love, Sy. brighter Scenes I seek a-bove - brighter Scenes I seek above, in the Realms of Peace and

Love, brighter Scenes I seek above, brighter Scenes I seek a-bove, in the Realms of Peace and Love - in the Realms of Peace and

Love, brighter Scenes I seek above, in the Realms of Peace and Love.

347

Jephtha

Andante.

N^o. 169

Jephtha

Andante

'Tis Heav'n's all ruling Pow'r, that checks the rising Sigh, yet let me still adore, and think an Angel by, yet let me still adore - and think - an An- gel by, 'tis Heav'n's all ru- ling Pow'r, that checks the rising Sigh, yet let me still a- dore, and think an Angel by, and think an Angel -

Sy.
by. yet let me still a--dore and think

an Angel by. and think an An--gel by. Sy.

While thus each Charm, and beauteous *Line, with more than human lustre shine. while

thus each Charm and beauteous Line, with more than human

lustre shine. Adg° with more than human lustre shine. Da Capo

Nº 170

Allegro

Jephtha

Freely I to Heav'n relin, to Heav'n relin, all that is in HAMOR mine. Joys triumphant crown thy Days, and thy Name e-ter-nal praise.

eternal praise, Joys triumphant crown thy Days, and thy Name e-ter-nal praise.

Freely I to Heav'n relin, I to Heav'n relin, all that is in HAMOR mine. Joys triumphant crown thy Days, and thy Name e-ter-nal praise.

and thy Name e-ter-nal praise and thy Name e-ter-nal praise Joys tri-umphant

crown thy Days - - and thy Name e - - ternal praise, *And* *Sr.* Joys triumphant crown thy Days.

and thy Name e - - ternal praise, e - - ternal praise - - - and thy Name e - - ternal praise, *And* *Sr.*

Great the blifs assign'd to me, greater still at - - tend on thee.

greater still at tend - - - on thee, great the blifs as -

sign'd to me, greater still at - - tend on thee, greater blifs at - - tend on thee. *And* *Adg^o* *Sr.*

Dal Segno .S^o

No. 171

Andante

Without the Swain's affiduous Care, how soon the fickle flow'r, depriv'd of Sun and chearing Air, would wither in her Bow'r. *Sy.* how

soon, how soon, how soon the fickle flow'r, depriv'd of Sun, without the Swain's af-fiduous Care, would wither *Sy.* in her Bow'r.

without the Swain's af-si-duous Care, how soon the fickle flow'r, depriv'd of

Sun, depriv'd of Sun and, chearing Air, depriv'd of Sun and chearing Air, would

wither in her Bow'r, how soon the fickle flow'r - would wither in her Bow'r.

Shall human Mind demand less Pain, than the Native of the Plain, than the Native of the

Plain. Shall human Mind demand less Pain, than the Native of the Plain. Shall human Mind demand less Pain, less Pain, than the Native of the Plains. Shall

human Mind demand less Pain, less Pain, than the Native of the Plain, Shall human Mind demand Shall human Mind demand less Pain -

- than the Na - tive of the Plain. Without -

S. DalSegno 355

No. 172

Recit: Accomp.

Sulanna

What means this weight, that in my Bosom lies, what means these Shades, that swim before my

Eyes: It ought Prophetic in this Breast I feel, portending good, oh! quick the same reveal, let JOACIM, my

Husband find it all, if bad, on me alone the danger fall.

Largo e mezzo piano Bending to the Throne of Glo-ry, Bending to the

Throne of Glo-ry, this alone great God I crave, let me, innocent before you, rise, from the devouring Grave.

...from the devouring Grave, This alone great God I crave, this alone great God I crave, let me, Innocent be.

fore you, rise from the devouring Grave, rise from the devouring Grave, from the de-vour-ing Grave.

[illegible]

longing Souls desiring, is to fall without a Crime, is to fall without a Crime.

Bending to the Throne of Glory. This alone Dal Segno S'

No. 175

Andante Larghetto

Sulanne

Chas - ti - ty, thou Cherub bright, gentle as the dawn of Light, soft as Mufick's dying Strain, soft as

Mufick's dying Strain, Chas - ti - ty, thou Cherub bright, gentle as the dawn of Light, soft - soft as Muficks dy -

ing Strain, Chas - ti - ty, thou Cherub bright, gentle as the dawn of

Light, gentle as the dawn of Light, soft as Mufick's dying Strain, soft - soft as Mufick's dying Strain, soft as Mu - ficks

dy - - ing Strain. *an* *an* *an* *an* Teach the fair how vain is

Beauty, when she breaks the bounds of Duty, vain - - - are Charms, vain are Charms and Graces. vain. vain - - - are

Charms and Graces vain, and Gra - - - ces vain. vain - are Charms and Graces vain, when she breaks the bounds of

Duty, vain are Charms, vain are Charms and Gra - ces vain. Chastity Dal Segno .S'

No. 17 *Maestoso*

Solomon

Solomon

Sacred raptures

cheer my Breast,

Rushing tides of hal - low'd Zeal,

Joys

too fierce to be exprest, too

fierce to be exprest, in this swelling Heart I feel,

in this (wel

ling Heart I feel,

Sacred raptures chear my

Breast, rush - - - ing tides of hal - - low'd Zeal.

Joys

too fierce to be exprest, too fierce to be exprest.

in this fwe - ling Heart, in this fwe - ling Heart I feel.

Joy - in this fwe -

ling Heart, in this fwe - ling Heart I feel.

Warm -

Enthusiastic fires, in my panting Bo - - som rolls, in my panting Bo - - som rolls, hope of Blifs, that ne'er ex - pires, Dawns up -

on my ra - vish'd Soul, hope of Blifs, that ne'er expires - that ne'er - expires, Dawns upon my

Handwritten musical score for a song, featuring a treble and bass staff system. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the treble staff.

Lyrics: *ra-vish'd Soul, Sacred Rapture & dear my Breath* *rush...ing tides of hal-low'd Zeal, Joys* *too fierce to be exprest, too fierce to be exprest, Joys* *in this twel-* *ling Heart.* *in this twel-* *ling Heart, Joys too fierce, too fierce to be exprest.* *in this twel-ling* *Heart I feel.*

Handwritten annotations include "Sv." (Soprano) and "Add: m." (Add: mezzo). The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten numbers 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are written below the bass staff.

N^o. 175

Alexander Balus

Hail, hail.

hail wedded Love, hail, wedded Love, mysterious Law, Hearts delighting, Souls uniting, Hearts delighting, A thousand, thousand sweets from

A thousand thousand sweets we draw Peace and Pleasure, without measure, Peace & Pleasure without

thee we draw, from thee we draw, a thousand, thousand sweets from thee we draw.

measure, from wedded Love's mysterious Law, from wedded Love, mysterious Law, mysterious Law, Sy.

Hail wedded Love, mysterious Law, mysterious Law.

mysterious Law, mysterious Law, mysterious Law,
Hail wedded Love, hail wedded Love, mysterious Law, Hearts delighting Souls u-

Peace and Pleasure, without measure, Peace and Pleasure, from wedded Loves mysterious Law, mysterious Law,
niting, a thousand, thousand sweets from thee we draw, - - - - - mysterious Law, - - - - - mysterious Law, Hearts delighting, Souls u-

Peace and Pleasure, without measure, from wedded Loves mysterious Law, a thousand sweets from thee we draw, Peace and
niting, a thousand, thousand sweets from thee we draw

Pleasure, without measure, a thousand, thousand sweets we draw, - - - - - from wedded Loves mysterious Law, Souls u-
Hearts delighting, Souls u-niting, a thousand sweets from thee we draw, from wedded Loves mysterious Law, Hearts delighting

niting, without measure, a thousand sweets from thee we draw, from wedded Love's mysterious Law, Sy.
 Peace and Pleasure, a thousand sweets from thee we draw from wedded Love's mysterious Law,

Adg^o
 Hail wedded Love, hail, hail, hail, wedded Love, mysterious Law, myste-rious Law. Sy.
 Hail wedded Love, hail, hail, hail, wedded Love, mysterious Law, myste-rious Law.

N^o. 176

A. dante

Organo Solo

tutti

Hark! hark! hark!

he strikes the golden Lyre, Sy.

Hark! hark! he strikes the golden Lyre, he

strikes the golden Lyre, and tells it to his joyful Choir, his Alexander reigns, he tells it to his joyful Choir, his Alexander reigns.

his Alexander. *Sy.* his Alex-ander. Alexander reigns. *Sy.*

Ye docil Echoes catch *Sy.* ye docil Echoes catch the found. *Sy.* and spread the blessing

Sy. all around, and spread the blessing all around, in sweet harmonious Strains, in sweet harmonious Strains, and spread the

bles- - - - - fong all, all around. *Larghetto* In sweet harmonious Strains, *Sy.* in sweet harmonious

Strains, *Sy.* in sweet harmo- - - - - nious Strains, in harmonious Strains.

Andante

Andante

Ye docil E...choes catch the sound, and spread the blessing all around, and spread the blessing all around, in sweet harmonious

Larghetto

Larghetto

Strains, and spread y blessing all around, In sweet harmonious Strains, in sweet harmonious Strains.

Adg^o Sy

Adg^o Sy

in sweet harmonious Strains, in sweet harmonious, harmonious Strains.

Larghetto

Larghetto

Larghetto

Larghetto

N^o 177

Recit: Accomp:

Alexander Balus

Calm thou my Soul, kind Isis, with a noble scorn of life, Ideal Joys, and momentary pains, that flatter, or disturb this waking Dream

Largo Convey me to some peaceful Shore, whereon tumultuous

Billows roar, where life, tho' joyless, still is calm, and sweet content is Sorrows Balm; There free from Pomp, and

Care to wait, forgetting, for-getting and forgot, the Will of Fate, there free from Pomp, and care to

wait, forgetting, and forgot, the Will of Fate.

N^o. 178

Semele

Sy.
Allegro

With fond desiring, with bliss expiring, panting, fainting.

If this be Love, not you alone, but Love and I are one. Sy. with fond desiring

with bliss expiring, panting, fainting, if this be Love, not you a lone

but Love and I are one. Sy.

Causeless doubting, or de-tpairing, rashly trully, idly fearing, if this be Love, not you alone, but Love

and I are one, rashly trusty, idly fearing, if this be Love, not you alone but Love

and I are one.

with fond de_siring, with blits expiring, panting, fainting, if this be Love, not you alone, but Love and I are one,

with fond de_siring, with blits expiring, panting, fainting, if this be Love, not you a lone

but Love and I are one.

6 * 6 4 *

No. 179

Esther

Andante *5/8* *3/8* *an* *an* *th*

I'll proclaim the wondrous

th *an*

Story. of the mercies I receive. From the Day springs dawning glo-ry, dawning glo- - -

th

- ry, till the fading Day - of Eve.

2d Voice *th* *an*

All the Blessings Heav'n is lending, we'll de-fend our grateful Lays, to his radiant Throne as-cending

an

ted, wait-ed on the wings of praise.

Th

In exal . ted rapture joining, join - - - ing we'll employ - - our happy days, all our grateful pow'rs combi . ning, to de -

In exal . ted rapture joining, we'll employ - - our happy days, all our grateful pow'rs con .

Th

Adg^o

clare - - - to declare - his endlefs praise, to de - clare - to declare -

bi . - - ning, to de - clare - to declare - his endlefs praise, to de - clare - to declare -

Th

Th

Sy

his endlefs praise.

his endlefs praise.

No. 180

Joseph

Larghetto e piano

Our Fruits, whilst yet in Blof - som

die, *Sy* Our Fruits, whilst yet in Blof - som die, our Harveſts in the new-ſown Seed, Barren the mournful Ridges lie, Barren the

mournful Ridges lie, undeck'd the once en - a - mell'd Mead, *Sy* undeck'd the once en - a

Allegro

mell'd Mead, *Sy* But ZAPHNATH'S pro - vi - den - tial

Care, re - ta - liates re - ta - liates for the niggard Soil.

Handwritten musical score for a hymn, featuring two systems of staves with vocal and piano parts. The lyrics are: "Thro him in Dearth we plen-ty share - nor heed th'in-ex-o-ra-ble Nile, thro him in Dearth we plen-ty share thro ZAPHNATH'S Care, thro ZAPHNATH'S Care, we plen-ty share - nor heed th'in-ex-o-ra-ble Nile." The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings.

Lyrics:

Thro him in Dearth we plen-ty share -

nor heed th'in-ex-o-ra-ble Nile, thro him in

Dearth we plen-ty share thro ZAPHNATH'S Care, thro ZAPHNATH'S Care, we plen-ty

share - nor heed th'in-ex-o-ra-ble Nile.

373

but ZAPHNATH'S pro- vi- den- tial Care, re- ta- liates for the Nig- gard Soil, thro' him in

Death we plen- ty thare, we plen- - - - ty plen- - - ty thare - - - nor

heed, nor heed th' inex- - o- ra- - ble Nile, thro' ZAPHNATH'S Care, we plen- - - ty thare, we plen- - -

- - - ty thare nor heed th' inexo- ra- - ble Nile.

77

N^o. 181

Andante

Theodori

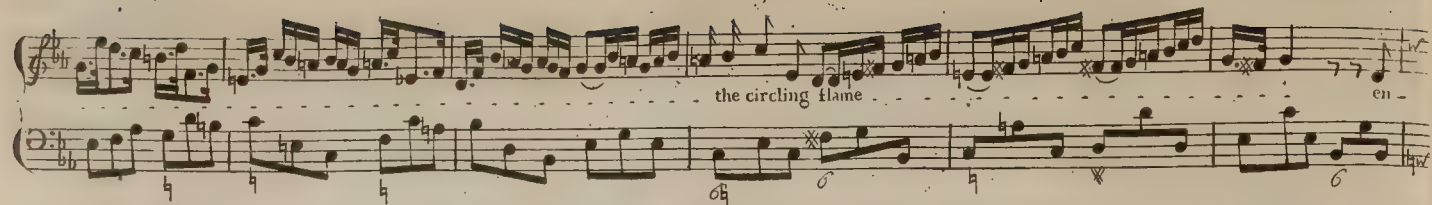
The captur'd Soul, the rap - - - tur'd

Soul defies the Sword, defies the Sword, defies the Sword, the rap - - - tur'd Soul defies the Sword, defies the Sword.

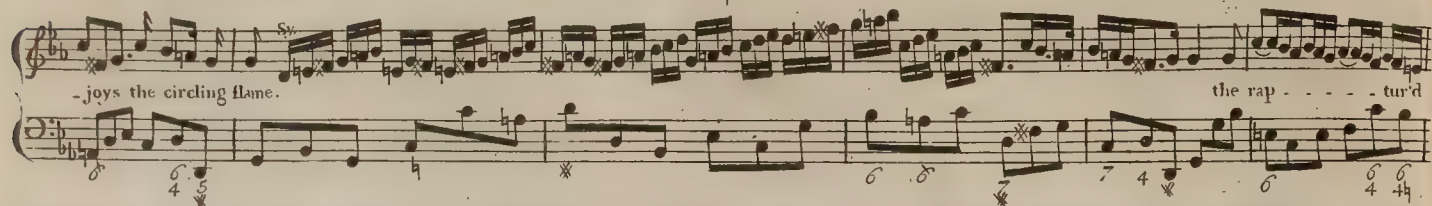
defies the Sword, fecture of Vir - tue's clam, fecture - of Vir - tue's clam - - fecture of Virtus

clam, and trusting Heav'n's unerring word, enjoys the circling flame, en - joys - -

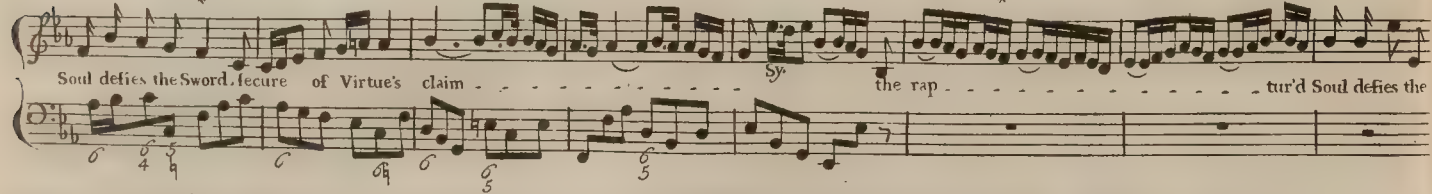
the circling flame en -



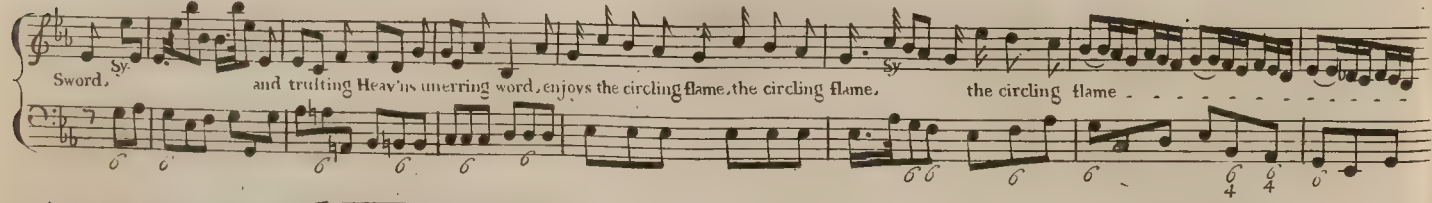
- joys the circling flame. the rap - - - tur'd



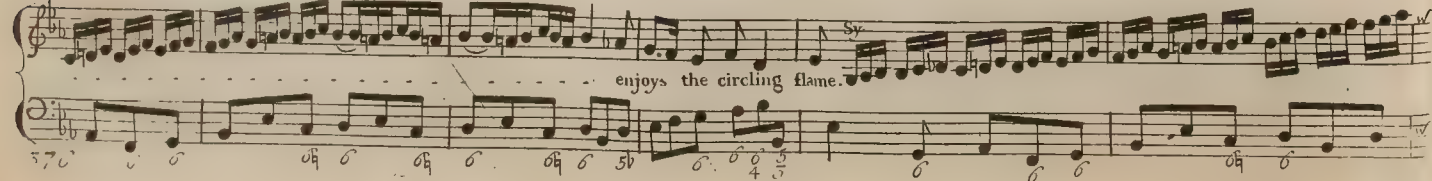
Soul defies the Sword, secure of Virtue's claim - the rap - - - tur'd Soul defies the



Sword, and trutting Heav'n's unerring word, enjoys the circling flame, the circling flame, the circling flame



enjoys the circling flame.



and trusting Heav'n's unerring word, unerring word enjoys enjoys the circling flame.

No Engines can a Ty - rant

find, to Storm the Truth-sup - por - ted Mind, no Engines can a Ty - rant find, to Storm the Truth-supported Mind, to Storm -

to Storm - - the Truth-supported Mind, the Truth-supported, supported Mind, no Engines can a Tyrant find,

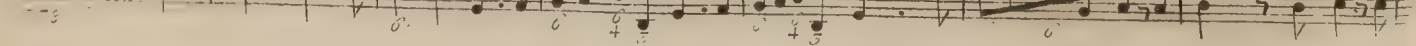
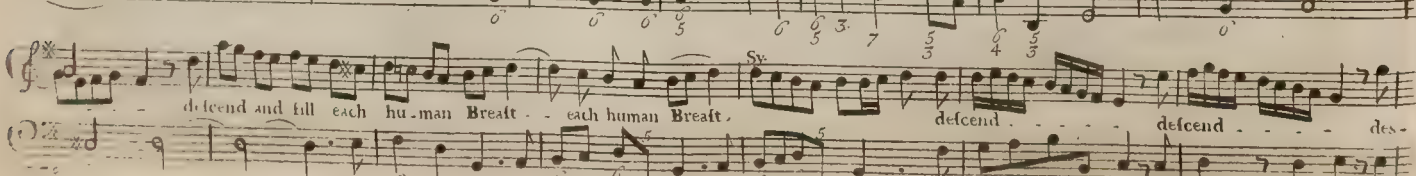
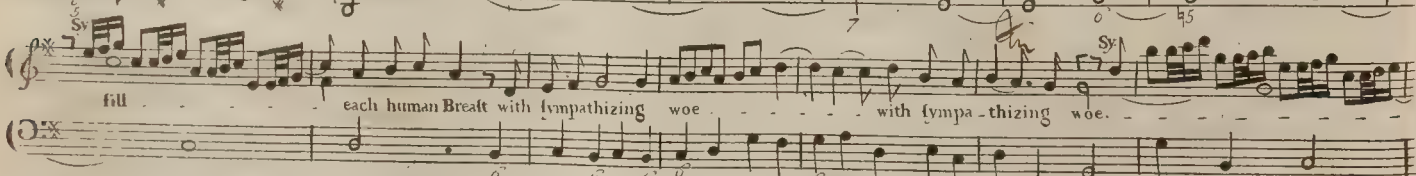
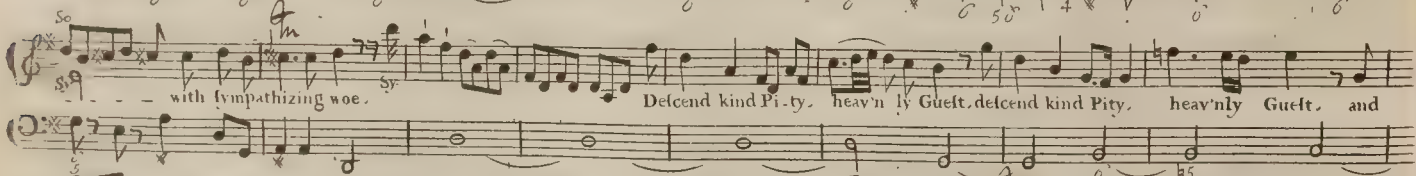
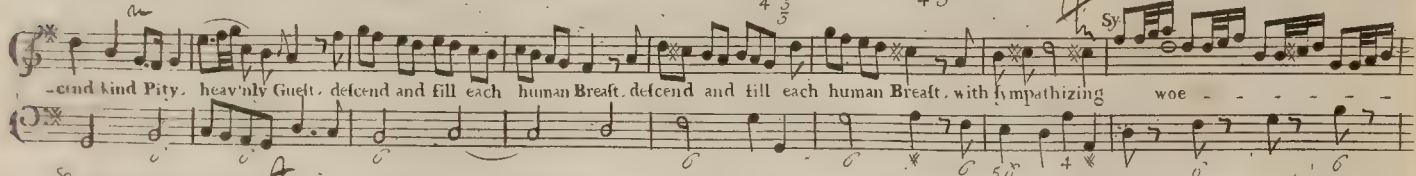
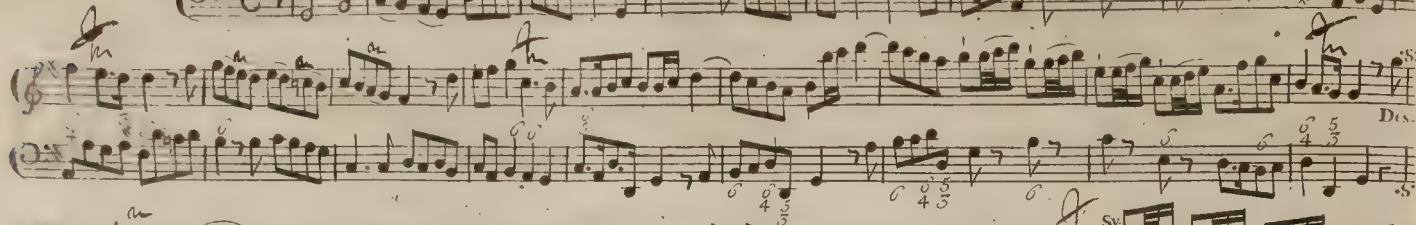
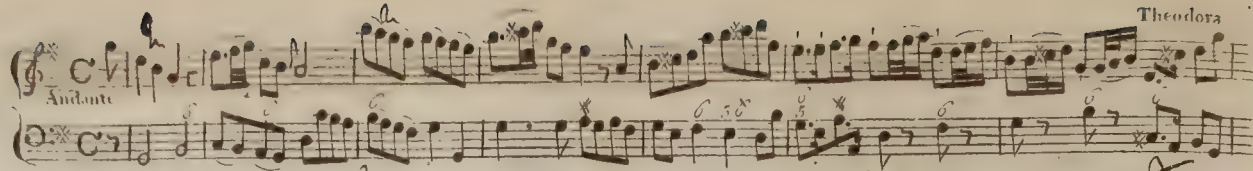
to Storm, to Storm - - to Storm the Truth-supported Mind. The raptur'd Soul, the Dal Segno

Sy. *Adg^o*

Nº 182

Andante

Theodora



-and kind Pity, heav'nly Guest, descend and fill each human Breast, descend and fill each human Breast, with sympathizing woe

with sympathizing woe, Descend kind Pi-ty, heav'n ly Guest, descend kind Pity, heav'nly Guest, and

fill each human Breast with sympathizing woe with sympa-thizing woe.

descend and fill each hu-man Breast - each human Breast, descend descend des-

Adg^o Sy
 cend - - and fill each human Breast with sym - pa - thizing woe.

That Liberty and peace of mind, may

sweetly harmonize mankind, and blefs - - - and blefs - - - and blefs the world below, and blefs the world below, that

Liberty and peace of mind, may sweetly, sweet - ly har - mo - nize mankind, and blefs - - - and blefs - - - and blefs the

world, and blefs the world below, and blefs - - - the world, and blefs the world below.

Des - Dal Segno

No. 185

Larghetto

p^o *F^e* *p^o* *F^e* *p^o* *F^e* *p^o* *F^e*

Fond flatt'ring world a-

-dieu! p^o *Sy* *fond flatt'ring world a-dieu! adieu! Sy* *fond flatt'ring world a-dieu!*

thy Gaily smiling pow'r, Sy *thy Gaily smiling pow'r, Sy* *empty Treasures, fleeting*

Pleasures, ne'er shall tempt or charm me more, ne'er shall tempt or charm me more, adieu! Sy *fond flatt'ring world a-*

780

Sy ^{F#}
 dieu! faith inviting. Hope delighting, nobler joys we now per - sue. faith in - viting. Hope de

-lighting, nobler joys we now pursue - nobler joys - we now pursue, Sy

faith inviting, Hope delighting, nobler joys we now pursue, we now pursue, Sy we now pursue, Sy

nobler joys we - now pursue. fond flatt'ring world adieu! adieu! Sy fond flatt'ring world a. dieu!

Sy
 po

No. 184

Larghetto e mezzo piano

Theodora

Bane of Virtue, Nurfe of Pallions, loother of vile In . . . cli-nations. fuch is Prosperity, thy

Name, such is Prosperity, thy Name, loother of vile Inclina - - - - - tions such is Prosperity, thy Name, such is thy

Name, such is thy Name, Prosperity.

Bane of Virtue, Nurle of Passions, soother of vile Inclinations

tions, such is Prosperity, thy Name, such is thy Name, such is thy Name Prosperity, such is

Prosperity thy Name.

True Happinels is only found, where Grace, and Truth, and Love abound, and pure Re - li - gion

feeds the flame - true Happinels is only found, where Grace, and Truth, and Love abound, and pure Re -

ligion feeds the fla - me and

pure Religion feeds the flame. Base - of Vir - tue, Nurte of

Dal Segno. S.

555

N^o. 185

Larghetto mezzo piano

As with rosy steps, the Morn, advancing drives the Shades of
 Night. So from virtuous toils well-borne, raise thou our hopes of endless light, raise thou our hopes of end
 less light
 As with rosy steps, the Morn, advancing drives the Shades of
 Night. So from virtuous toils well-borne, raise thou our hopes of light, raise thou our hopes of endless, end, less

784

light. So from virtuous toils well-borne, raise thou our hopes of endless light. raise thou our hopes of

light. raise thou our hopes of endless light.

Triumphant Saviour! Lord of Day, thou art the Life, the Light, the way, triumphant Saviour! Lord of Day, thou art the

Life, the Light, the way, thou art the Life, the Light, the way, thou art the Life, the Light, the way.

Dal Segno .S.

No. 180

Theodora

Angels

Larghetto

P^o

F^o

ever bright and fair.

Angels ever bright and fair. take. O take me.

take. O take me to your

Care

take me.

take. O take me.

Angels ever bright and fair. take. O take me to your Care.

take. O take me to your Care.

Speed to your own Courts my flight. clad in Robes of Virgin

white. clad in Robes of Virgin white. clad in Robes of Virgin white.

take me

Dal Segno .S.

Nº 187

Largo e Staccato *Th odora*
With Darknets

deep, as is my woe, *Sy* hide me ye Shades of Night, hide me, your thickest Veil a-round me throw, conceal'd from human Sight, your thickest

Veil - - - around me throw, conceal'd from fight, conceal'd from fight, conceal'd from human fight. *Sy*

or come thou Death, thy Victim save, or come thou Death, thy Victim save, kindly, kindly embosom'd in the

Grave, embosom'd in the Grave, kindly embosom'd in the Grave. *Sy*

N^o. 188

Andante

Thu odora

Oh that I on wings could rise, swiftly failing thro' the Skies, as

skims the silver Dove, as skims the silver Dove, swiftly failing, ling.

swiftly failing thro' the Skies, as skims the silver Dove, Oh that I on wings could rise.

swiftly, swiftly, swiftly failing, Oh that I on wings could rise, swiftly failing thro' the Skies, Oh that I on wings could

Q
 rife, swiftly sailing thro' the Skies, as skims the silver Dove, *Sy.* swiftly sai

ling thro' the Skies, as skims the silver Dove. *Sy.*

That I might rest for ever blest with harmony and Love, *Sy.* that

I might rest for ever blest with harmony and Love, *Sy.* and Love, *Sy.* that I might rest, *Sy.* for ever blest, *Sy.*

Adg.
 with harmony, with harmony and Love, *Sy.* with har - mo - ny and Love. Oh that I on wings could rife, *Dal Segno*

Theodora

Largo.

Deeds of kindness to display.

mercy wooing, ^{55.}

hey - - - - - who the call can dis-obey.

- play,

pity fuing, mercy wooing, pity fuing, mercy wooing, who the call can dis-o-bey, pity fuing, mercy wooing, who e call can diso-

-bey., who the call can diso-bey. Deeds of kindness to display, pity, pi-ty suing, mercy, mercy wooing, who the call, who the call can diso-

-bey, who the call can disobey, who the call can diso-bey, who the call can diso-bey. *Adg^o* *Sy.*

But the Opportune redreſs, virtuous Beauty in diſtreſs, virtuous Beauty in diſ-

treſs, Earth will praife, and Heav'n repay. Earth will praife, and Heav'n repay, and Heav'n re-pay, and the Opportune redreſs, virtuous Beauty in diſ-

treſs, Earth will praife, and Heav'n repay. *Dal Segno*

591

N^o. 190

Andante

From Virtue springs each gen'rous

Deed, that claims - - - our grateful pray'r, Sy. from Vir- tue springs each

gen' - - - rous Deed, that claims - - - our grateful grate - - -

- - - ful pray'r, that claims - our grateful pray'r.

From Virtue springs each gen- - - rous

Deed, that claims our grate - - - ful pray'r, that claims our

grateful, grateful pray'r, from Virtue springs each gen'rous Deed, that claims - - -

- our grateful, grate - - - ful, grateful pray'r, from Virtue

springs each gen' - - - rous Deed,

505

that claims - - - our grateful pray'r. *Adul* *in* *ar* *in*

Let Justice for the Hero - plead, and pity

fave - - - the Fair, and fave - - - the Fair, let Justice for the

He - - ro plead, and pity fave, and pity fave

the Fair, and pity fave the Fair. *Ar* *S.*

Dal Segno .S'

504

The musical score is written on ten staves, alternating between a treble clef (melody) and a bass clef (basso continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the melody. The score includes various musical notations such as clefs, key signatures, time signatures, and performance markings like 'Adul', 'in', 'ar', 'in', 'Ar', and 'S.'. The piece concludes with 'Dal Segno .S''.

N^o. 191

Andante

Joanna

The image shows a handwritten musical score on aged paper. On the left, the number 'N^o. 191' is written in a large, elegant script. To the right of this, the word 'Andante' is written in a smaller, simpler font. The musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are several handwritten 'th' characters. The lower staff is a bass clef with the same key signature and time signature. It contains a series of eighth and sixteenth notes, with some notes beamed together. Below the staff, there are several handwritten '6' characters. The name 'Joanna' is written in a cursive script at the end of the upper staff. The paper is aged and shows some staining and wear.

Johna

Our lim - pid Streams with freedom flow, with freedom flow, and feel no I - cy Chains, and feel no I - cy

Our limpid Streams with freedom flow, with freedom flow, and feel no I - - - cy Chains.

Chains

Chains

[illegible]

no molded hail, no fleecy snow, pollute our fruitful Plains pol

no molded hail, no molded hail pollute our fruitfull Plains - - - - pol-

-lute . . our fruitfull Plains.

lute - our fruitfull Plains. The Years - one ver - - - - nal cir - - - - cle move, and

The Years - one ver - - - - nal cir - - - - cle move - - - - and

still the fame - - - - like ACH - SAR'S Love, like ACH - SAR'S Love, and still the fame - - - -

still the fame, and still the fame - - - - and still the fame - - - - like OTHNIEL'S Love, like

700

6

like ACH-SAH'S Love, like ACH-SAH'S Love, The Years one vernal cir-cle move, and still the fame, and still the

OTHNIEL'S Love, like OTHNIEL'S Love, like OTHNIEL'S Love, The Years one vernal cir-cle move, and still the fame, and still the

6 6 7 5 5

fame, and still the fame - - - like ACHSAH'S Love - - - and still the fame like ACH - - SAH'S

fame, and still the fame - - - like OTHNIEL'S Love - - - and still the fame like OTH - - NIEL'S

5 5 7 5 4 3

Sy

Love.

Love.

6

327

Nº. 192

Joshua

See the Conqu'ring He - - - ro comes, Sound the Trumpet, beat the Drums.

See the Conqu'ring He - - - ro comes, Sound the Trumpet, beat the Drums.

Horns Solo

Sports pre - pare, the Lau - - rel bring, Songs of Triumph to - him sing.

Sports pre - pare, the Lau - - rel bring, Songs of Triumph to - him sing.

Horns Solo

Am

Sports prepare, the Lau - - rel bring, Songs of Triumph to him sing. See the Godlike Youth - - ad -

Sports prepare, the Lau - - rel bring, Songs of Triumph to him sing. See the Godlike Youth - - ad -

6 5 6 5 4 5

-vance. Breathe the Flutes, and lead the Dance. Myr - - tle Wreaths and Ro - - fes twine, to deck the

-vance. Breathe the Flutes, and lead the Dance. Myr - - tle Wreath, and Ro - - fes twine, to deck - the

6 5 6 5 6 5

Am

Hero's Brow divine. Myrtle Wreaths and Ro - - fes twine, to deck the Hero's Brow divine.

Hero's Brow divine. Myrtle Wreaths and Ro - - fes twine, to deck the Hero's Brow divine.

6 5 6 5 4 5

No. 195

Andante

After long Storms, after long Storms and Tempest o... ver blown, the Sun at

After long Storms, after long Storms and Tempest - o... ver blown.

length his joy - - - full face doth clear,

the Sun at length his joy - - - full face doth clear, at length - - at length doth clear, after long Storms at

After long Storms, after long Storms at length - at

length doth clear, after long Storms at length doth clear, after long Storms, after long
length doth clear, at length - at length doth clear, after long Storms, after long
Storms and Tempest o - - verblown, the Sun at length his joy - full face
Storms and Tempest o - - verblown, the Sun at length his joy - full face
his joy - - - full face doth clear, after long Storms, and Tempest o - - verblown, after long Storms and Tempest
his joy - - - full face doth clear, after long Storms and Tempest o - - verblown, after long Storms and Tempest
o - ver - blown, the Sun at length his joy - full face, his joyfull face doth
o - ver - blown, the Sun at length his joy - full face, his joyfull face doth

401

clear. after long Storms the Sun at length his joy - full. joy - full. joy - full face - his joy - full face, the

clear. after long Storms the Sun at length his joy - full. joy - full. joy - full face - his joy - full face, the

Sun at length his joy - full face doth clear.

Sun at length his joy - full face doth clear.

Thus after Fortune's rage is shewn, a blisful Hour at last is

Thus after Fortune's rage is shewn,

known, a blisful Hour at last is known, else would af. flicted Man despair, else would, else

a blisful Hour at last is known, a blisful Hour at last is known, else would af-

And

would af-flicted Man - - af-flicted Man - despair. thus after Fortune's rage is shewn, a blisful Hour at last is known.

- flicted Man despair, else would afflicted Man despair. thus after Fortune's rage is shewn, a blisful Hour at last is known.

5 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat

And

else would af-flic - - - ted Man - despair - - - else would despair, else would

else would af-flicted Man despair, else would af-flicted Man - despair - - - else would despair, else would

6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat

af - - flic - ted Man - despair.

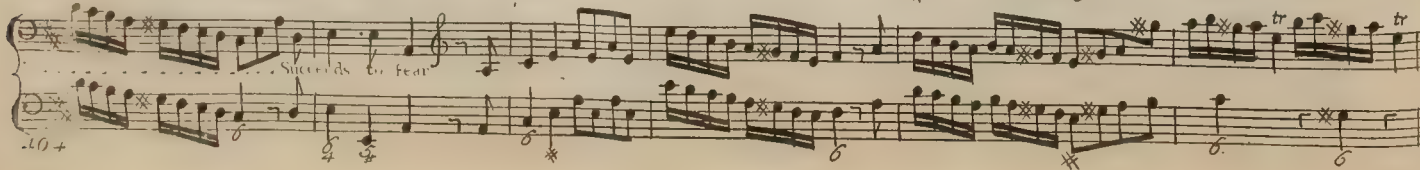
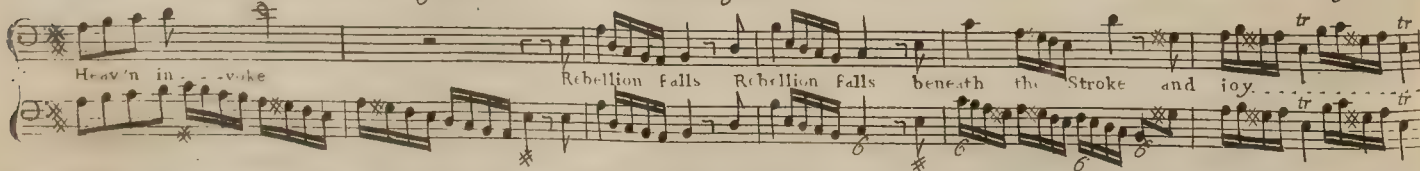
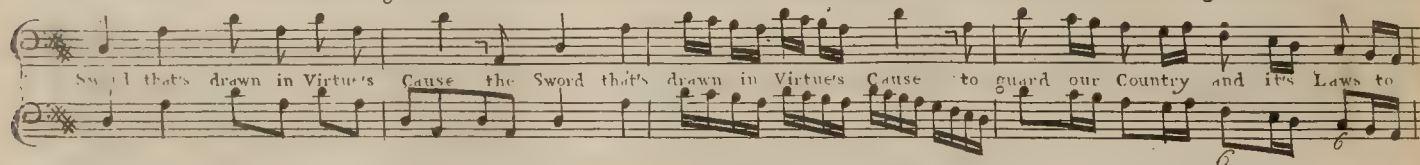
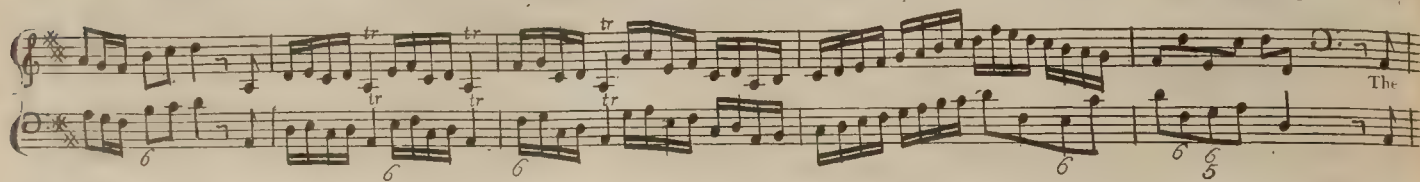
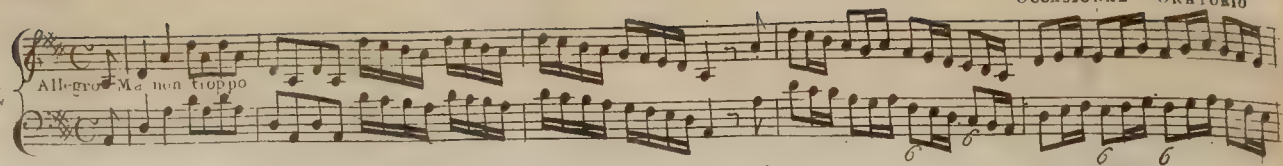
af - - flic - ted Man - despair.

Da Capo

8 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat 6 \flat 5 \flat

N^o 194

Allegro Ma non troppo



The Sword that's drawn in Virtues Cause, to guide it's edge, we Heavn in-
voke we Heavn invoke Rebel lion falls beneath the Stroke and joy
and joy Succeeds to fear
Millions unborn Shall blefs the Hand, that gave delivrance to the Land
Millions unborn, Shall blefs Shall blefs the Hand that gave de-
livrance to the Land Millions unborn shall blefs the Hand
that gave delivrance to the Land that gave delivrance to the Land

Da Capo



N^o 195

HERCULES

Largo

There there in Myrtle Shades reclind by

Streams that through Elysium wind that through Elysium wind, in Sweetest Union we Shall prove Eter-ni-ty of Bliss and

Love Eterni-ty of Bliss and Love of bliss and Love Eterni-ty of bliss and Love There ther in

Myrtle Shades reclind by Streams that through Elysium wind, in Sweetest Union we Shall prove Eter-ni-ty of bliss and Love

ty of bliss and Love Eter-ni-ty of bliss and Love there we Shall

prove E-ter-ni-ty of bliss and Love

N^o 196

Andante

Samfon

Ye Men of Ga - za

hi . ther bring the merry . merry Pipe and pleasing String the merry . merry Pipe

Ye Men of Gaza hither bring the merry Pipe and pleasing String . ye Men of Gaza hither bring the merry Pipe and pleasing String

Ye Men of Gaza hither bring the merry Pipe . the merry . merry Pipe ye men of

Gaza hither bring the merry Pipe and pleasing String . the Solemn Hymn and chearful Song .

Be DaGon prais'd by ev'ry Tongue . ye Men of Ga . . za hi . ther bring .

the merry merry Pipe and pleasing String. the merry, merry Pipe and pleasing String. the merry, merry Pipe

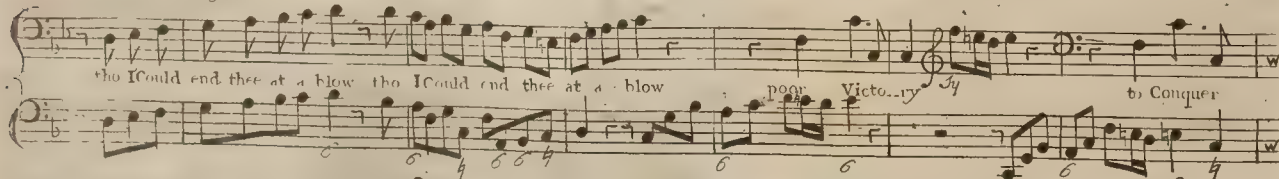
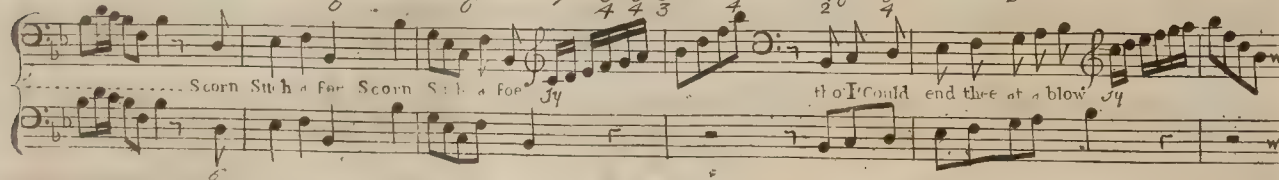
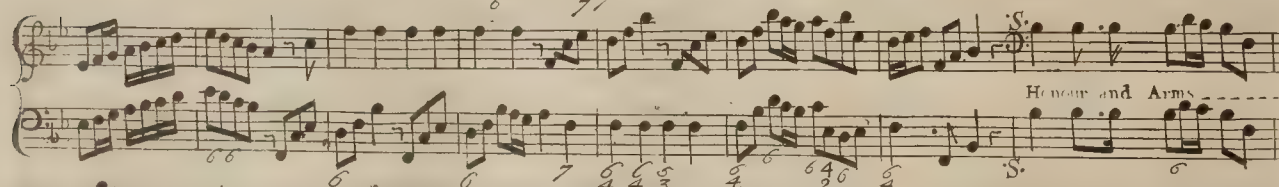
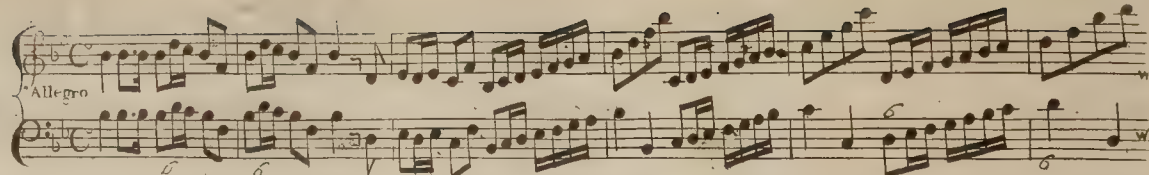
the merry Pipe, the merry, merry Pipe and plea- sing String. *Sy.*

the Solemn Hymn and chearful Song. *Sy.* Be DAGON prais'd by ev'ry Tongue. be DAGON prais'd by ev'ry Tongue. be DAGON

prais'd by ev'ry Tongue. *Sy.* be DAGON prais'd

Adg^o be DAGON prais'd by ev'ry Tongue. *Sy.*

SAMSON

N^o 12

Honour and Arms... scorn such a foe scorn such a
 foe thy
 tho I could end thee at a blow tho I could end thee at a blow thy poor Victory to
 Conquer thee poor Victo...ry to Conquer thee or Glo...ry or glo...
 ...ry in thy Overthrow thy or glo...ry or glo...ry or glo...
 ...ry in thy o...verthrow

The image shows a handwritten musical score on aged paper. It consists of six systems of staves. Each system has a treble and bass staff joined by a brace. The music is written in a single key with a flat (B-flat) and a common time signature (C). The lyrics are written below the staves, with some words appearing on the staves themselves (e.g., 'thy', 'thy'). The notation includes various note values, rests, and fingerings. The lyrics are: 'Honour and Arms... scorn such a foe scorn such a', 'foe thy', 'tho I could end thee at a blow tho I could end thee at a blow thy poor Victory to', 'Conquer thee poor Victo...ry to Conquer thee or Glo...ry or glo...', and '...ry in thy Overthrow thy or glo...ry or glo...ry or glo...'. The final system ends with '...ry in thy o...verthrow'. The page number '411' is written in the bottom right corner.

Handwritten musical score for "The Slave March" by George Frideric Handel. The score is written on ten staves, alternating between treble and bass clefs. The lyrics are: "Vanquish a slave that is half slain So mean a Triumph I Disdain I disdain Vanquish a slave that is half slain fo mean a tri... umph I disdain I disdain I disdain So mean a triumph fo mean a triumph I disdain fo mean a triumph I dis... dal Segno". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. The manuscript is on aged, slightly stained paper.

Nº 198

BELSHAZZAR

Largo e pomposo

Thus Saith the Lord to Cyrus his Anointed

Whose Right hand I have

holden to Subdue na- tions before him

I will go before thee to Loose the Strongkilt Loyns of Mighty kings make Straight the

Crooked places break in pieces the Gates of Solid Bricks and Cut in Sunder the Bars of Iron for my Servants Sake

Chosen tho' thou hast not known me I have Surrounded thee I have Girded thee that from the rising to the Setting Sun the nations may

know I am the Lord There is none else There is no God besides me thou Shalt perform my pleasure to Jerusalem Saying thou Shalt be built

And to the Temple thy raz'd Foundation Shall again be Laid

Andante

Baldassar

N^o 100

No to thy Self thy Trifles Be, or take thy rich Rewards who will

Self thy Trifles Be or take thy rich Rewards who will. Such glittering Trash affects me not *sy* Such glittering glittering Trash affects me

not, no not me *sy* affects not me *sy* intent... on greater Mat- ters Still intent on grea- ter Mat- ters Still.

to thy Self thy Trifles Be or take thy rich rewards who will Such glittering Trash Such glittering Trash affects not me Such Trash affects not me such Trash affects not

me *sy* intent on greater Matters Still on greater Matters Still intent intent on greater Matters Still intent on grea- ter Mat- ters Still *sy*

N^o. 200

Joseph

Handwritten musical score for voice and piano, titled "N^o. 200". The score is in 3/8 time and features a melody with various ornaments (trills, mordents, grace notes) and a piano accompaniment with frequent sixteenth-note patterns. The lyrics are written below the vocal line.

Lyrics:

Godlike Youth, Godlike Youth, sy. Godlike Youth, Godlike Youth. sy.

Celestial Virgin, Celestial Virgin, charming Maid, charming Maid. Renow'd for

Renow'd for Innocence and truth, propitious Heav'n, propitious Heav'n has thus in thee, completed my fe..li..ci..ty,

Innocence and truth, propitious Heav'n has thus in thee, completed my fe..li..ci..ty, complea...

complea...ted my fe.li.ci.ty. sy. Celestial Virgin, charming Maid.

ted, completed my fe.li.ci.ty.

Handwritten musical score for voice and piano, titled "N^o. 200". The score is in 3/8 time and features a melody with various ornaments (trills, mordents, grace notes) and a piano accompaniment with frequent sixteenth-note patterns. The lyrics are written below the vocal line.

Godlike Youth. Godlike Youth, renown'd for Innocence and truth. propitious Heav'n has thus in thee, complea - -
 renown'd for Innocence and truth, propitious Heav'n has thus in thee. complea - -
 - ted. in thee. in thee, compleated my fe-li-ci-ty, complea - - ted, complea - ted my fe-li-ci-ty. *Sy*
 - ted in thee, in thee, compleated my fe-li-ci-ty, complea - - ted, complea - ted my fe-li-ci-ty.
 complea - - ted my fe - li - ci - ty, complea - - ted my - fe - li - *Adg^o*
 complea - - ted my fe - li - ci - ty, complea - - ted my - fe - li -
 - ci - ty. *Sy* *Qu*
 - ci - ty. *Fin*
 4 3

N^o. 201

Choice of Hercules

Larghetto

Come blooming Boy, with me re-

pair to these ambro...fial Scenes of peace, Come blooming Boy, with me re-pair to these ambro...fial Scenes of peace, there bid a-

dieu to Noife and Care, embath'd in blifs, and wrapt in ease. there bid adieu to Noife and Care, embath'd in blifs, and wrapt in

ease. embath'd in blifs and wrapt in ease, there bid adieu, there bid adieu to Noife and Care, embath'd in blifs, and wrapt in

ease. embath'd in blifs and wrapt in ease.

N^o. 202

Allegro

There the

brisk sparkling Nectar drain, cool'd with the pu - rest Summer Snows, cool'd with the pu - rest Summer Snows, there tir'd with sporting

on the Plain, beneath the Woodbine Shade repose, there tir'd with sporting on the Plain, beneath the Woodbine Shade repose, there tir'd with

spor - - - - - ting on the Plain - - - - - beneath the Woodbine Shade, beneath the Woodbine Shade re-

418

Tr

-pofe. *Sy*

There as ferene thou liest along, foft warbling Voices, melting Lays, fhall sweetly pour the tender Song to Love or Beauty's rapt'rous

praise, foft war - bling, foft warbling

Tr *Sy*

Voices, melting Lays, fhall sweetly pour the tender Song to Love or Beauty's rapt'rous praise.

Choice of Hercules

A idante

This manly Youth's exalted Mind, a-

bove thy grow'ring taste refin'd, a - bove thy grow'ring taste re-

fin'd, shall listen to my aw - - - full Voice, Sy. shall listen, shall listen to my aw - - - full, aw - full Voice.

'This manly Youth's exalted Mind, a - - - - - above thy grov' - - - - - ling taste refin'd, shall listen to my

aw - - full Voice, shall listen to my aw - - full Voice, this man - - ly Youth's ex - - al - ted Mind, a - - bove thy grov'ling talte re -

find, shall lis - - ten to my awfull Voice, shall listen to my aw - full Voice. Sy

His Childhood in its earliest rife, belpoke him Gen'rous, Brave, and Wife. be -

Ipoke him brave - - - - - and manhood shall - confirm his choice. Sy his

Childhood in its earliest rife, belpoke him Gen'rous, belpoke him Brave - - - and Wife, and manhood

shall confirm his choice. *Sy.* This manly Youth's exalted Mind, a-
 bove thy grow'ling taste refin'd shall listen to my
 aw - full Voice, shall listen to my aw - full Voice, and man - hood shall con - firm his choice, and man - hood shall con -
 firm his choice, and man - hood shall confirm his choice, and manhood shall confirm his choice. *Sy.*

422

N^o 204

Larghetto e mezzo piano

Choice of Hercules

Can I hear that dulcet Lay,

as sweet as flows the Ho-ney dew, the ho-ney dew.

Can I those wilds of Joy furvey, nor wish to thare -

the blifs I view? can I those wilds of Joy -

furvey, nor wish to thare the blifs I view?

yet can I hear that dul-cet Lay, as sweet as flows the Honey dew, can I those wilds of Joy - furvey, nor wish to thare -

nor wish to thare the blifs I view? nor wish to thare the blifs I view? can I those wilds of Joy furvey, nor wish to

thare the blifs I view? nor wish to thare the blifs I view?

mezzo pia

Adgo

Nº 205

Larghetto

Hercul.

The world, when Day's career is run

The world, when Day's career is run, in darkness, in darkness mourns the absent Sun, in

darkness, in darkness mourns the absent Sun, the absent Sun, the absent Sun,

The world, when Day's ca-

reer is run, in darkness, in darkness mourns the absent Sun, in dark ness mourns

in darkness mourns the absent Sun, So I depriv'd of that dear Light, to

I depriv'd of that dear Light, that warm'd my breast, and cheer'd my Sight, that warm'd my breast, & cheer'd my

Sight, deplore in thickest gloom - of grief, the ab-sence of - the va-liant Chief, deplore in thickest gloom - of

grief, the absence deplore, the absence deplore in thickest gloom of grief, the ab-sence of the valiant, va-liant Chief.

425

Nº 206

Hercules

And^{te} Larghetto e Stac^{to}

Where, congeal'd, the Northern Streams, bound in I . . cy fetters stand, where, congeal'd, the Northern Streams, bound in I . . cy fetters stand, where the Sun's intenser Beams, scorch the burning Lybian Sand, by Honour, Love, and Duty led, with adventrous steps I'll tread, with adventrous steps I'll tread, where, congeal'd, the Northern Streams, bound in I . . cy fetters stand, by Honour, Love, and Duty led, with adven . . . trous steps I'll tread, with ad-ven . . . trous, with ad-

ventrous steps I'll tread, with adventrous steps I'll tread, where congeal'd, the Northern Streams, bound in I-icy fetters stand, where the

Suns intenser Beams, scorch the burning Ly-bian Sand, by Honour, Love, and Duty led, with adventrous steps I'll tread, Sy

with adventrous steps I'll tread - I'll with adven - - - trous,

with adven - - - trous steps I'll tread.

Nº 207

Hercules

Larghetto e mezzo pia

Father, ah! methinks I fee the Sword inflict the deadly wound, he bleeds, he falls, in A..go-ny, he bleeds, he

falls, in A..go-ny dying, he bites the bloody ground, dying, he bites the bloody ground, dy- ing, he bites the bloody ground

My Father, ah! methinks I fee the Sword inflict the deadly wound, he bleeds, he falls, in Agony, dying, he bites the

Adgº
bloody ground. *Larghetto e pia.* Peacefull rest. *Sy*

peacefull rest, dear Parent Shade, dear Pa- - rent Shade; light the Earth be on thee laid,

in thy Daughters pious Mind, all thy Virtues, all thy Virtues live enshrined.

in thy Daughters pi-ous Mind, all thy Virtues, Sy all thy Virtues live enshrined, in thy Daughters pious Mind.

all thy Virtues live enshrined. Peacefull rest, Sy dear Parent Shade, in thy Daughters pi-ous Mind, all thy

Virtues live en-shrin'd. Sy

420

Nº 208

Allegro

Hercules

O Prince, whose Virtues all admire, Since Jove has ev'ry bar remov'd, O Prince, whose
Virtues all admire, Since Jove has ev'ry bar remov'd, I feel my vanquish'd heart conspire to crown a flame . .
by heav'n approv'd, I feel my vanquish'd heart conspire to crown a flame . .
a flame by heav'n approv'd, O Princess

150

whose ex - al - ted Charms, above ambition fire my breast, How great my Joy to fill those Arms, at once with Love

O Prince whose Virtues all admire, with Love and empire blest, O Princess, whose ex -

Since JOVE has ev'ry bar remov'd, I feel my vanquish'd heart conspire to crown a flame

al - ted charms, above ambition fire my breast, How great my Joy to fill those Arms, at once with Love

by heav'n approv'd, I feel my vanquish'd heart conspire to crown a flame

and em - pire blest, How great my Joy to fill those Arms, at once with Love

a flame by heav'n approv'd: I grieve no more, no more since now I
 with Love and empire blest. I ask no more, since now I
 see all hap-pi-ness restor'd in thee, I grieve no more, since now all happiness I see in thee, I grieve no
 see all earth-ly good in thee combin'd, I ask no more, I ask no more,
 more, I grieve no more, I grieve no more, since now I see, since now I see all happiness re-
 store now all good I find in thee combin'd, I ask no more, I ask no more, since now I see, since now I see all earthly good in
 stor'd in thee, Sy
 thee combin'd.

Adg^o

N^o 209

Larghetto

Violonc: e Organo

Turn hopeless Lover

turn thy Eyes

turn hopeless Lover

turn thy Eyes

and see a Maid bemoan

and see a Maid bemoan bemoan

and see a

Maid bemoan

turn thy Eyes

turn thy Eyes

turn hopeless Lover

turn turn thy Eyes

and see a Maid bemoan

and see a Maid be-moan

turn turn hopeless Lover

turn thy Eyes

and see a Maid bemoan Sy

Viol Solo

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

In flowing Tears, and aking Sighs, thy Woes, too like, too like her own. thy Woes, thy Woes, too like her own, in flowing Tears,

and aking Sighs, in flowing Tears, and aking Sighs, thy Woes, thy Woes, too like her own, too like her own, thy

Woes, too like her own, too like her own. Turn hopelefs Lover, turn, turn thy Eyes,

Dal Segno .S.

N^o 210

Semele

Allegro ma non troppo

The musical score consists of five systems, each with a piano accompaniment (treble and bass staves) and a vocal line (treble staff). The tempo is marked 'Allegro ma non troppo'. The key signature has one sharp (F#). The lyrics are written below the vocal line.

System 1: The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a more rhythmic bass line. The vocal line begins with a melodic phrase.

System 2: The vocal line continues with the lyrics "I must with speed amuse her, least she too much explain, least she too much explain Sy-".

System 3: The vocal line continues with the lyrics "I must with speed amuse her, Sy least she too much explain -".

System 4: The vocal line continues with the lyrics "Sy. I must with speed I must with speed amuse her, least she too much, least she too much explain, Sy".

System 5: The vocal line continues with the lyrics "I must with speed amuse her, least she too much explain Sy I must with speed amuse her Sy. least".

the too much explain - - - - - I must with speed, Sy I must with speed amuse her, least the too much ex .

plain least the too much explain - - - - - least the too much explain, Sy

It gives the Lover double

pain who hears his Nymph complain, and hearing must re . fuse her, and hearing must refuse her, it gives the Lover double pain who

Ad^o
hears his Nymph complain and hearing must refuse her, and hearing must re . fuse her. Da Capo

N^o 211

tr
Allegro
tr

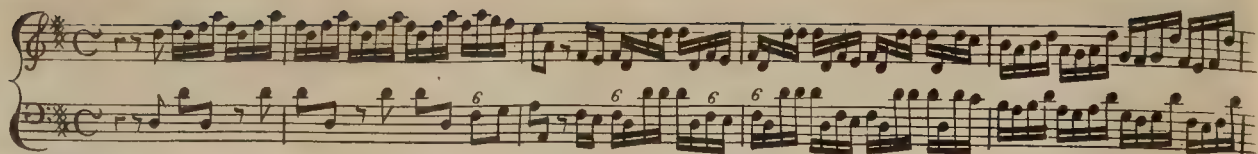
The Lord worketh wonders Sy the Lord worketh won-
ders his glo-ry to raise Sy the Lord worketh won-
ders his glo-ry to raise his glo-ry to raise his glo-ry his glo-
ry to raise his glory to raise the Lord worketh won-
ders his glo-ry to raise his glory to raise Sy

458

Handwritten musical score, likely a hymn tune, featuring ten systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The lyrics are written below the staves, often with hyphens indicating syllables spanning across notes. The music is written in a cursive, handwritten style. The lyrics include:

and still as he thun... ders and
still as he thun... ders is fearfull in praise is fearfull in praise
is fearfull in praise is fearfull in praise is fearfull in praise the Lord worketh won
ders his glory to raise and still as he thun... ders and still as he thunders is
fearfull in praise and still as he thunders is fearfull in praise Sy

The score concludes with a double bar line at the end of the final system.

N^o. 212

All danger disdaining, All danger disdaining, for battle I glow; for battle I glow, *Sy*

All danger disdaining for battle I glow, all danger disdaining for battle I glow; *Sy* for battle for battle I

glow. *Sy* I glow all danger disdaining all

danger disdaining for battle for battle for battle I glow for battle I glow

thy Glory maintaining I'll rush on the Fo thy

Glory maintaining thy Glo - ry maintai - ning thy Sy Glo -

- ry maintaining Sy I'll rush on the Foe, I'll rush on the Foe, thy Glory maintaining I'll rush on the Sy Foe,

thy Glo - ry maintaining I'll rush on the Foe. Sy

The Death all around me stalks dreadfully pale no fear shall confound

me my cause

Sy Ad^o my cause shall prevail my cause shall prevail Da Capo



N^o. 215

Largo e Pianissimo

Tears

Tears such as tender Fathers shed

warm from my aged Eyes descend warm from my aged Eyes descend

For Joy to think when I am dead

my Son shall

have mankind his Friend

for Joy for Joy to think when I am dead

my Son shall have mankind his Friend

N^o 214

Andante

The glorious Sun shall cease to

shed shall cease to shed his beamy Treasures from the

Skies and Merit shall be Virtues dread when e'er thy best

Handwritten musical score for a piece titled "The glorious Sun". The score is written on ten staves, with the top two staves of each system containing a treble and bass clef. The lyrics are written below the staves, and the music is in a key with two sharps (F# and C#). The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "memorial dies. Sy The glorious Sun - - - shall cease to shed his beamy Treasure from the Skies, and Merit shall be Vir - - - tues dread - - - when'er thy best me - morial dies and Me - rit shall be Virtues dread and Merit shall - - - be Virtues dread when'er thy best me - - - morial dies". The score ends with a double bar line.

N^o. 215

Ah canst thou but prove me, to Vengeance I spring, no terrors shall move me, I'll fall for my King, I'll fall for my

King, I'll fall I'll fall I'll fall for my King for my King ah canst thou but prove me, to Vengeance I spring no

terrors shall move me shall move me I'll fall for my King ah canst thou but prove me to Vengeance I

spring no terrors shall move me I'll fall for my King for my King for my King no terrors shall

move me I'll fall for my King I'll fall for my King no terrors shall move me I'll fall for my King. Sy

But whilst you re-lieve me a while from my pain from my pain I

fear you decieve me with Joys that are vain vain vain vain vain with Joys that are vain

with Joys with Joys

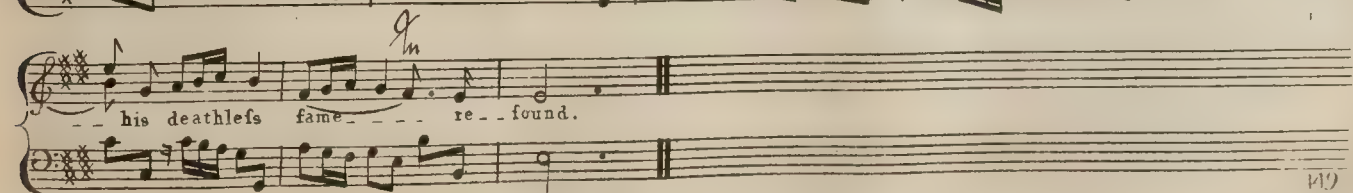
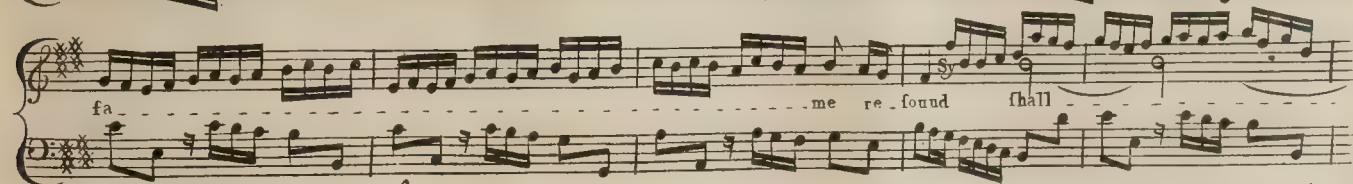
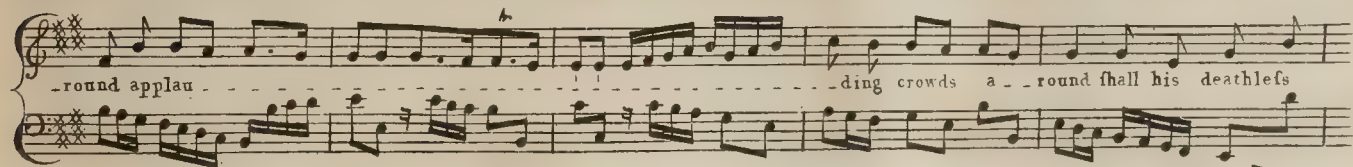
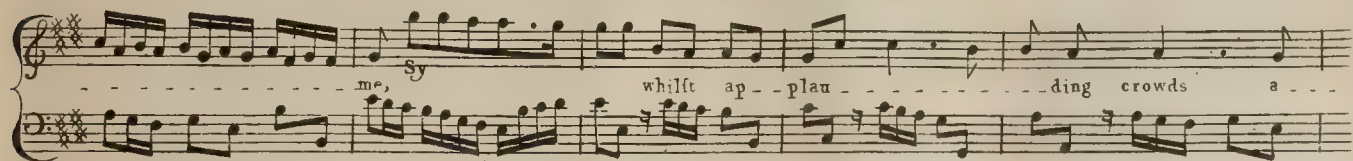
that are vain. Sy

Ab Da Capo

Nº 216

Andante

Thro' the Na- tion he shall be Sy- next in Dig- ni- ty to me, Sy all my People shall re- vere Sy me rit to their Prince so dear; Sy Day ly to his honour'd name In- cence (shall on Altars fla'



N^o 217

Largo

Pianiss^o

Fe

Faithfull cares in vain ex-

tended lovely hopes for ever ended beamy dawn of Joy farewell beamy dawn of Joy farewell Sy farewell farewell bea--my

dawn of Joy farewell beamy dawn - of Joy farewell faithfull cares in vain extend ed lovely hopes for ever

ended lovely hopes for ever ended beamy dawn of Joy farewell beamy dawn of Joy farewell farewell beamy dawn beamy

dawn of Joy farewell Sy

Pianiss^o

Fe

Gentle Death at last re-

lieve me for the cruel woes that grieve me the cruel woes that grieve me thou alone canst now re--pel Sy thou a -

N^o
219

Athalia

Joys in gentle trains appearing. Heav'n does to my fair impart. and to make them more endearing. I shall share them with thy Heart. and to

make them more endearing. I shall share them with thy Heart, and to make them more endearing. I shall share them with thy Heart. Softest Joys would but deceive me, hadst thou

not thy happy Part. O my dearest Lord believe me, thou shalt share them with my Heart. O my dearest Lord believe me, thou shalt share them with my Heart. I shall

thou shalt share them with my Heart. and to make them more endearing. and to make them more endear. ing. thou shalt

share them with thy Heart. and to make them more endearing. and to make them more endear. ing. I shall

share them with my Heart, thou shalt share them with my Heart.

share them with thy Heart. I shall share them with thy Heart.

Handwritten musical score on aged paper, featuring ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Latin and English, with some words in italics. The score ends with a double bar line and the instruction "Da Capo".

pas- ca toris ke- re- na- ti- o- nis f- i- li- i- us a- way all mercy away away com- pas- sion all soft- ness all mercy away a
way Sy a- way all soft- ness and mercy away Sy a- way all soft-
ness all soft- ness and mercy away away Sy
My Foes with con- fu- sion shall find their il-
lu- sion Sy and trem- ble be- fore me Sy and trem-
ble be- fore me to Day and trem- ble be- fore me to Day Sy Da Capo

Nº. 221

Larghetto

How beautifull are the feet of them that
 preach the Gospel of peace. how beautifull are the feet. how beautifull are the feet of them that preach the Gospel of peace. Sy how beautifull are the
 feet of them that preach the Gospel of peace. Sy and bring glad ti... dings. and bring glad ti... dings. glad tidings of good things. and bring glad ti...
 dings. glad tidings of good things. and bring - - glad tidings, glad tidings of good things. glad tidings of good things. Sy
 Their found is gone out into all Lands, their found is gone out... into all Lands, and their words un -
 to the ends of the world. and their words unto the ends of the world. Sy How - al Segno

1/2

N^o 220

See, see with what a scornfull Air, with what a scornfull Air, the the precious Gift receives, with what a scornfull Air.

with what a scornfull Air, the the precious Gift receives, See, see with what a scornfull Air, with what a scornfull

Air, the the precious Gift receives, the'er for No . ble, or for Fair, the cannot merit what he gives, the cannot, cannot merit what he

gives, the Gen not merits, the cannot me, rit what he gives,

Adagio

Ah! lovely Youth, Ah! lovely Youth, rest thou and be proud, with that proud Beauty, with the proud Beauty to be joind,

Oh, lovely Youth rest thou and be proud, with that proud Beauty to be joind,

yet in my flesh shall I see God. yet in my flesh shall I see God. I know that my Redeemer liveth.

and tho' worms destroy this body, yet in my flesh shall I see God, yet in my flesh . . . shall I see God, shall I see God. I know that my Redeemer liveth, for now is Christ risen from the dead, the first

fruits of them that sleep. of them that sleep, the first - fruits of them that sleep, for now is Christ risen, for now is Christ risen from the dead, the first fruits of them that sleep.

Adagio

The image shows a handwritten musical score for a hymn. The score is written on eight systems of music, each consisting of a vocal line (treble clef) and a piano line (bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature (C). The lyrics are handwritten and appear to be a hymn about the resurrection of Christ. The score includes various musical notations such as notes, rests, and ornaments. There are also handwritten annotations like 'Adagio' and 'the first'.

Nº. 222

Larghetto

I know that my Redeemer liveth, and that he shall stand

at the lat-ter day upon the earth. I know that my Redeemer liveth, and that

he shall stand at the lat-ter day upon the earth upon the earth. I know that my Redeem-er

liveth, and that he shall stand at the lat-ter day upon the earth upon the earth,

and tho' worms destroy this body,

eth sy for he is like a refiners fire

sy for he is like a re-fi-ners fire

sy for he is like a re-

fi-ners fire. sy

N^o. 223

Andante Larghetto

But

who may abide the day of his coming, Sy the day of his coming, but who may abide the day of his coming, Sy the

day of his coming, and who shall stand when he ap-peareth, when he appeareth, Sy when he appeareth, and

who shall stand when he appeareth, Sy but who may abide, but who may abide the day of his coming, Sy but who may abide the

day of his coming, Sy and who shall stand when he ap-peareth, Sy and who shall stand when he ap-pear-

458

for he is like a refiners fire

Musical score for "The Refiner's Fire" (No. 100). The score is written for two voices (Soprano and Alto) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "for he is like a re-fi-ners fire." The piano part features a melodic line with many accidentals and a bass line with some figured bass notation (7 7 7 7 7 7 6).

for he is like a re-

Handwritten musical score for "The Fire Song" by J. B. Lenoir. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics "The fire" are written below the first staff. The score includes various musical notations such as notes, rests, and accidentals.

N^o. 224

Andante

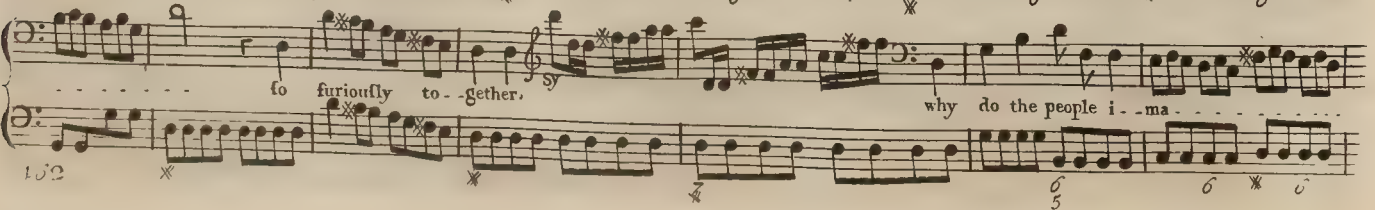
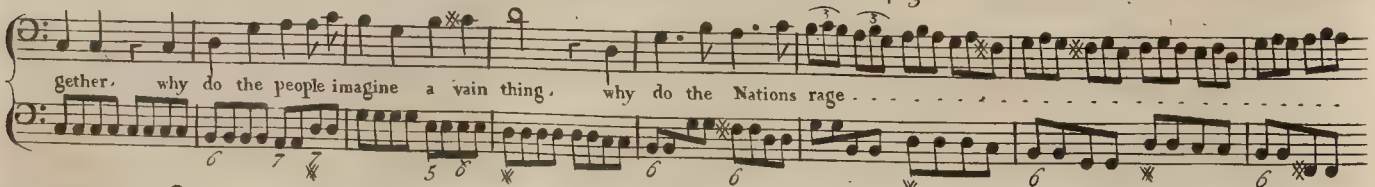
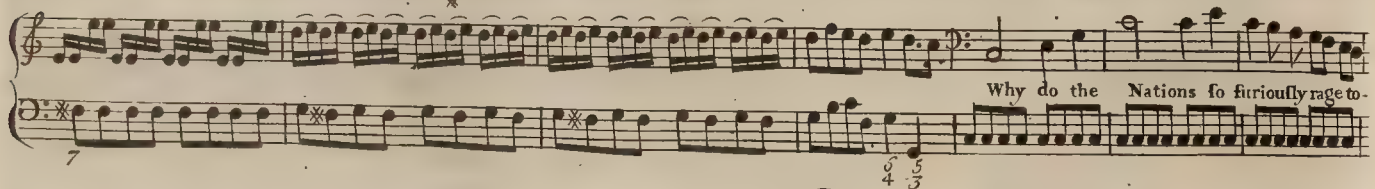
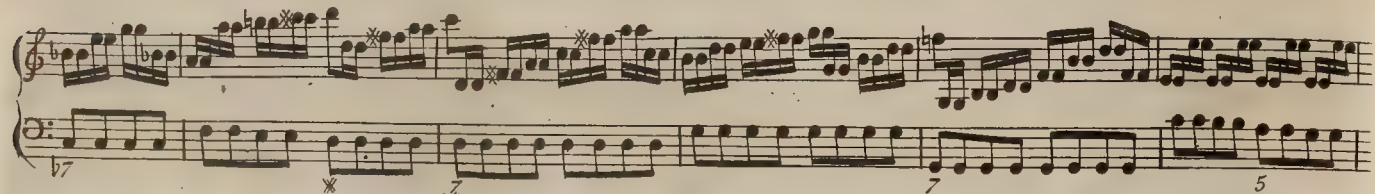
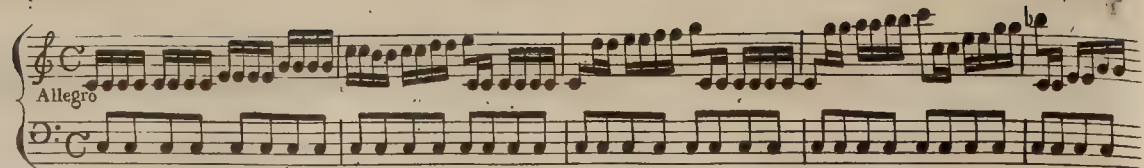
Thou art gone up on high, thou art gone up on high, thou hast led capti-vi-ty captive, thou hast

led capti-vi-ty cap-tive, and received gifts for men, yea even for thine e-nemies,

that the Lord God might dwell among them, that the Lord God might

dwell among them,

Nº 225



...gine a vain thing, i...ma...gine a vain thing.

why do the Nations so furiously rage to-gether, and why do the

people, and why do the people i...ma...gine a vain thing why do the Nations rage.

so furiously to-gether, so furiously to-gether.

and why do the people i...ma...gine a vain thing, i...ma...gine a vain thing.

and why do the people i - - m - a - g - i - n - e a vain thing.

the Kings of the earth rise up.

and the Rulers take counfel to - - gether, take coun - - fel, take

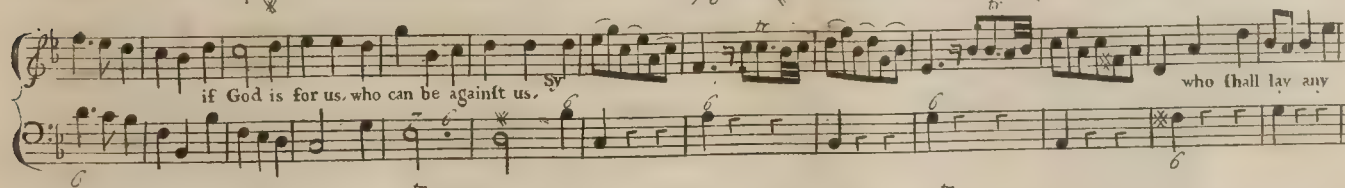
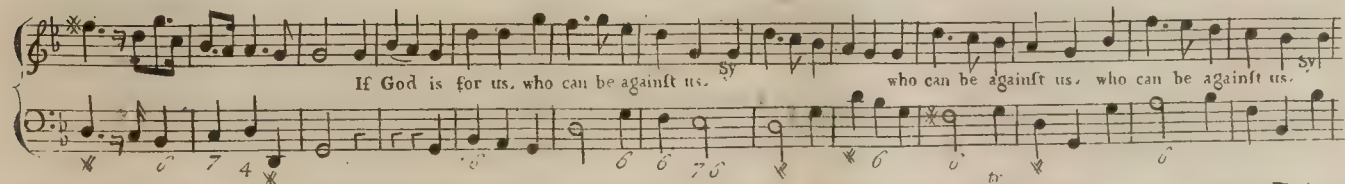
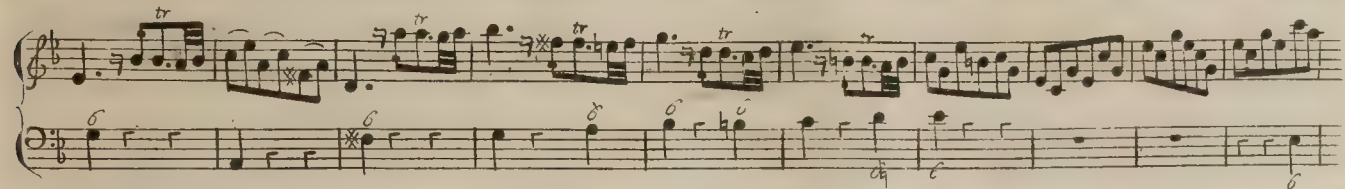
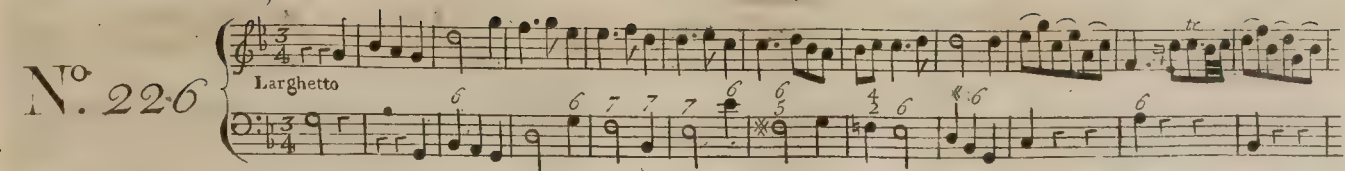
coun - - fel to - - gether againft the Lord, and againft his a - - n - o - i - n -

- - - - - ted, againft the Lord, and his a - - - - - n - o - i - n - - - - - ted.

Da Capo

N^o. 226

Larghetto



charge of Gods elect, it is God that jus-ti-fi-eth, it is God that justi-fi-eth, who is he that condemneth, who is he that condemneth, neth, it is Christ that died, yea rather that is risen a-gain, who is at the right hand of God.

who makes intercession for us, who makes intercession for us, intercession for us, who makes inter . ces .

The first system of the musical score consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a final half note. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, and a final half note. The lyrics are written below the treble staff. The key signature has one flat (B-flat), and the time signature is common time (C). There are various musical markings such as '6', '7', and '5' below the bass staff, and 'tr' and '*' above the treble staff.

... sion Sy who makes in . ter . ces .

The second system continues the musical piece. The treble staff features a melodic line with a trill (tr) and a sixteenth-note figure. The bass staff continues the accompaniment. The lyrics are written below the treble staff. The key signature remains one flat, and the time signature is common time. Musical markings include '5', '6', and '7' below the bass staff, and 'tr' and '*' above the treble staff.

... sion for us, Sy, who is at the right hand of God, who is at the right hand of God, at the right hand of God.

The third system of the musical score. The treble staff has a melodic line with a trill (tr) and a sixteenth-note figure. The bass staff continues the accompaniment. The lyrics are written below the treble staff. The key signature remains one flat, and the time signature is common time. Musical markings include '5', '6', and '7' below the bass staff, and 'tr' and '*' above the treble staff.

Adg^o who makes intercession for us. Sy

The fourth system of the musical score. The treble staff has a melodic line with a trill (tr) and a sixteenth-note figure. The bass staff continues the accompaniment. The lyrics are written below the treble staff. The key signature remains one flat, and the time signature is common time. Musical markings include '5', '6', and '7' below the bass staff, and 'tr' and '*' above the treble staff.

The fifth system of the musical score. The treble staff has a melodic line with a trill (tr) and a sixteenth-note figure. The bass staff continues the accompaniment. The key signature remains one flat, and the time signature is common time. Musical markings include '5', '6', and '7' below the bass staff, and 'tr' and '*' above the treble staff.

N^o. 227

Pomposo ma non Allegro

The musical score is written for voice and piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Pomposo ma non Allegro'. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line enters with the lyrics: 'The trumpet shall sound - and the dead shall be rais'd, and the dead shall be rais'd - incorruptible, the trumpet shall sound - and the dead shall be rais'd, and the dead shall be rais'd incorruptible, and we shall be chang'd'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'. The page number '468' is visible in the bottom left corner.

The trumpet shall sound - and the dead shall be rais'd, and the dead shall be rais'd - incorruptible, the trumpet shall sound - and the dead shall be rais'd, and the dead shall be rais'd incorruptible, and we shall be chang'd.

and we shall be chang'd.

the trumpet shall sound, the trumpet shall sound — and the dead shall be rais'd

he rais'd incorruptible, he rais'd incorruptible, and we shall be chang'd, he

chang'd. and we shall be chang'd. and we shall be chang'd. we

shall be chang'd. and we shall be chang'd. and we shall be chang'd. and

we shall be chang'd, we shall be chang'd. and we shall be chang'd, we shall be chang'd.

Adg^o Sy

4/2 6 6 6 6 6 6 7 5

A musical score for the song "The Rose Tree". It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The score includes a variety of note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes in the bass line. The title "The Rose Tree" is written in a decorative font at the top right of the page.

For this corruptible must put on in... corruption. for this cor-ruptible must put on, must put on

must put on, must put on in - - cor - ruption, and this mortal must put - - on immorta - -

lity, and this mortal must put on immorta

lity. immor-ta-...li-ty. The al Segno. S°

N^o. 228

Larghetto

Israel in Egypt

Thou in thy mer-cy hast led forth thy people which thou hast re-deem-ed, which thou hast re-deem-ed,

Thou in thy mer-cy hast led forth thy people which thou hast re-deem-ed, which thou hast re-deem-ed,

Thou in thy mer-cy hast led forth thy people which thou hast re-deem-ed, which thou hast re-deem-ed, thy peo-ple

Thou in thy mer-cy hast led forth thy people which thou hast re-deem-ed, which thou hast re-deem-ed,

which thou hast redeem . . . ed, which thou hast redeem . . .

deem . . . ed, thy peo - ple which thou hast re - deem .

ed Thou hast guided them in thy

ed Thou hast guided them in thy strength, in thy strength . . .

strength, thou hast guided them in thy strength, un . . . to thy holy habi . ta .

in thy strength . . . un . . . to thy holy habi . ta .

172 6 6 6 7 7 6 7 5 9 3 4 3 4 3 5 6 7 5 7

N^o. 229

Andante

Israel in Egypt

Their Land brought forth frogs, their Land brought forth frogs, yea e-ven in their kings

chambers, yea e-ven in their kings cham- bers, Sy

their Land brought forth frogs, Sy frogs, their Land brought forth frogs, yea !

even in their kings cham- bers, in their kings cham- bers. Sy

He gave their Cattle over to the Pestilence, blotches and blains broke forth on man and beast, blotches and

blains, blotches and blains broke forth on man and beast, broke forth, broke

forth on man and beast, blotches and blains, blotches and blains broke forth

on man and beast, broke forth on man and beast.

Israel in Egypt

N^o. 250

Andante Larghetto

Thou didst blow Thou didst blow with the wind. Sy

Thou didst blow with the wind the Sea cover'd them. they

fank as Lead they fank as Lead. as Lead in the mighty wa

ters, they fank as Lead, as Lead in the mighty wa - ters, they

6/5

fank, they fank as Lead in the mighty wa - ters, in the mighty wa - ters, thou didst

6/5

blow, thou didst blow with the wind, the Sea cover'd them, they fank, they fank as Lead, they fank as

Lead in the mighty wa - ters, as Lead in the mighty wa -

6/5, 6, 6, 6, 6, 6/5, 4/3

ters.

6

Nº. 251

Larghetto

Israel in Egypt

The

Lord is my strength and my Song.

the Lord is my strength and my Song.

and my

The Lord is my strength and my Song.

the Lord is my strength and my Song.

Song.

He is become my Salva- tion

my Salvation, my Sal- vation, he is become my

and my Song.

He is become my Salva- tion, my Sal- vation, my Sal- vation, he is become

strength, my Song, he is become.

my Salvation, my Salvation, my Salvation, my Salvation

my Salvation, my Salvation, he is be- come.

my Salvation, my Sal- vation, my Salvation, and my Salva- tion.

[illegible]

-tion, the Lord is my strength and my Song, the Lord is my strength and my Song. he is become my Sal-
 -tion, the Lord is my strength and my Song, the Lord is my strength & my Song, he is become my Sal-va- tion.
 4 5 2 6 4 5 5

va - - - - - tion, my Salvation, my Salva - - - - - tion he is become, my Salva - - - - - tion.

my Salva - - - - - tion, he is become my Sal - va - - - - - tion, my Sal - va - - - - - tion, he is be -

Nº 232

Jephtha

Andante e mezzo piano

Dull delay in piercing anguish bids

faithfull Lover languish, bids the faithfull Lover languish, while he pants for bliss in vain - - - while he pants, while he pants for bliss in vain, dull delay,

dull delay, dull delay in piercing anguish, bids the faithfull Lover languish, bids the faithfull Lover languish, while he pants for bliss in vain, while he pants

for bliss in vain, while he pants, while he pants for bliss in vain, *Ad^o* O with gentle smiles relieve me, let no

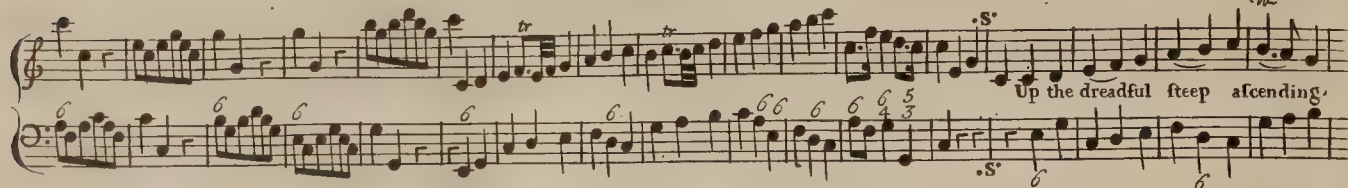
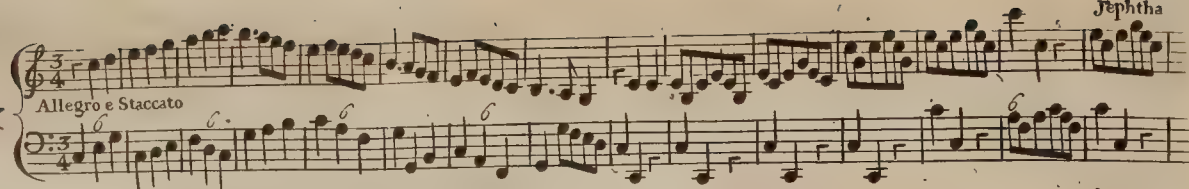
more false hope deceive me, nor vain fears - - - nor vain fears inflict a pain - - - let no more false hope deceive me, let no more false hope deceive me, nor vain

fears inflict a pain, nor vain fears inflict a pain, *Sy.* nor vain fears inflict a pain.

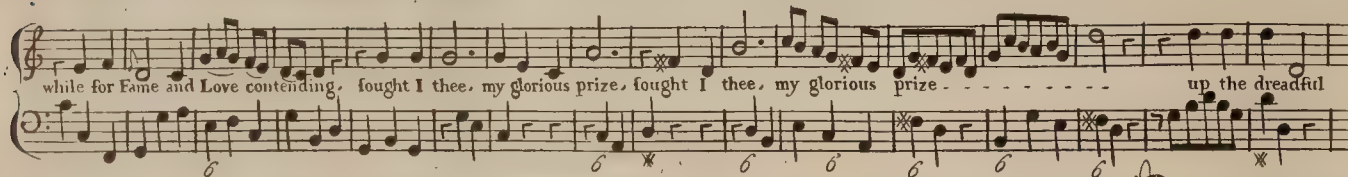
Nº 233

Allegro e Staccato

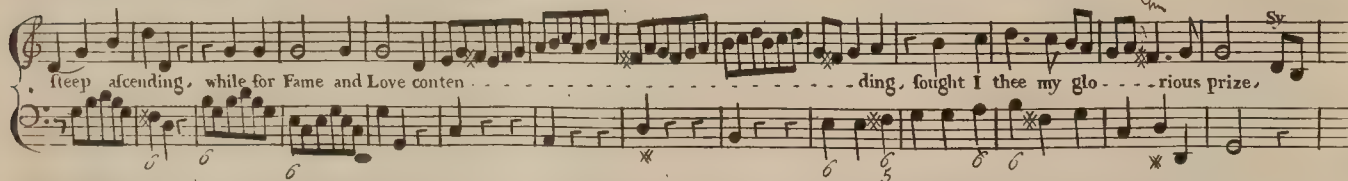
Jephtha



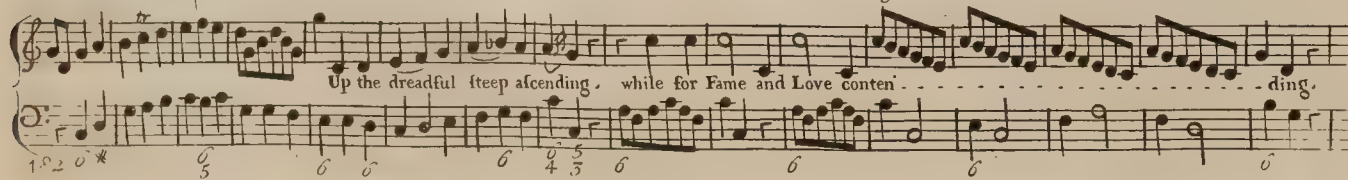
Up the dreadful steep ascending,



while for Fame and Love contending, fought I thee, my glorious prize, fought I thee, my glorious prize - up the dreadful



steep ascending, while for Fame and Love contending, fought I thee my glorious prize,



Up the dreadful steep ascending, while for Fame and Love contending,

while for Fame and Love conten - ding, fought I thee my glo - rious prize.

fought I thee my glo - rious prize:

And now happy in the Blef - sing. Thee my sweetest Joy poffeffing, other Honours I defpife, and now happy in the

Blef - sing, thee my sweetest Joy - pof - fef - fing, other Honours I defpife, thee my sweetest

Joy pof - fef - fing, other Honours I defpife. Sy

Dal Segno .S'

Jephtha

Andante

These Labours past — how happy, happy we, how happy, how glorious, how glo . . . rious will they

These Labours past — how happy, happy we, how glorious, how happy, how glo . . . rious will they

These Labours past - these Labours past - how hap - py we, these Labours past

These Labours past, these Labours past, these Labours past, how

how happy, *th* how happy we, how glorious, how glo-

hap...py we, how happy we, how glorious, how glo-

rious will they prove, how happy, how happy

rious will they prove, how glorious, how happy

we, how glorious, how happy, happy we, how glorious will they prove, how glorious, how glorious, *sy* how glo-

we, how happy, how happy, happy we, how glorious will they prove, how glorious, how glorious, how glo-

Adg^o

Adg^o

sy -rious will they prove.

-rious will they prove.

When

gath'ring fruit from Conquest's Tree, we deck the feast of Love, we deck the feast of Love, the feast of Love - we deck the feast of

When gath'ring fruit from Conquest's Tree, we deck the feast of

Love, we deck the feast of Love, we deck, when gath'ring fruit from Conquest's Tree, we deck - we deck the feast of Love,

Love, we deck the feast of Love, we deck, when gath'ring fruit from Conquest's Tree, we deck, we deck the feast of Love,

we deck, the feast, of Love, we deck - the feast of Love.

we deck the feast of Love, we deck - the feast of Love.

Adagio

Dal Segno. S.

Nº. 235

Jephtha

tr

Hap...py. IPRIS. shalt thou live. hap - py, happy shalt thou live, while to

thee the Vir...gin Choir, tune their Harps of golden wire, and their yearly tri...bute give, their year...ly

tri...bute give, while to thee the Virgin Choir, tune their Harps of golden wire, and their yearly tribute give.

Hap...py. IPRIS. shalt thou live.

while to thee the Vir...gin Choir, tune their Harps of gol...den wire, and their year..ly tri...bute, and their

year..ly tribute give, and their tribute, and their tribute, and their year..ly tribute give, and their yearly

tribute give.

Hap...py IHS all thy Days, pure An-gelic Virgin state, shalt thou live and Ages

late, crown thee with im-mor-tal praise, crown thee with im-mortal praise, crown thee with immortal praise.

Ages late - - - crown thee with im - mor - - tal praise. Sy.

Hap - - py. IRRIS. shalt thou live, hap - - py, happy

shalt thou live, and Ages late, and Ages late, crown thee with im - mortal praise, crown thee with im - mor - - tal

Adg^o praise, crown thee with immor - - - tal praise. Sy.

Nº 236

L' Allegro

Allegro

There let HYMEN oft' appear, let HYMEN oft' appear in Saf..fron robe, with Ta..per clear.

There let HYMEN oft' appear.

There let HYMEN oft' appear.

in Saf.fron robe. . with Taper

clear, Sy

There let HYMEN oft' appear.

in Saf.

...fron robe.

in Saf. fron robe, with Ta..per clear, Sy

and pomp. Sy

and

feast, ^{Sy} and revelry, with malk, ^{Sy} and antique Pageantry, such fights as youthful Poets dream, on Sum . . mer Eyes, by

haun . . ted stream, on Sum . . mer Eyes, by haun . . ted Stream. ^{Sy} such fights as

youthful Poets dream, ^{Sy} on Sum . . mer Eyes - by haun . . ted stream, by haun . . ted stream, on Summer

Eyes by haunted stream.

L' Allegro

Nº 257

Allegro moderato

Come, come thou Goddess, fair and free, fair and free.

in Heav'n yclep'd Euphrosine. in Heav'n yclep'd Euphrosi-ne.

And by men heart-easing Mirth, whom lovely Venus at a

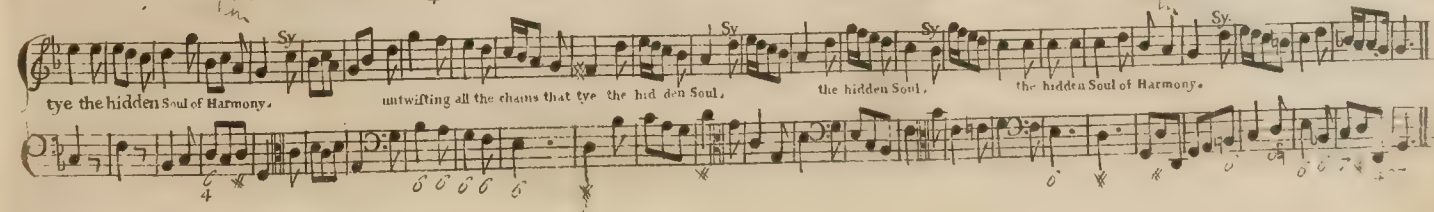
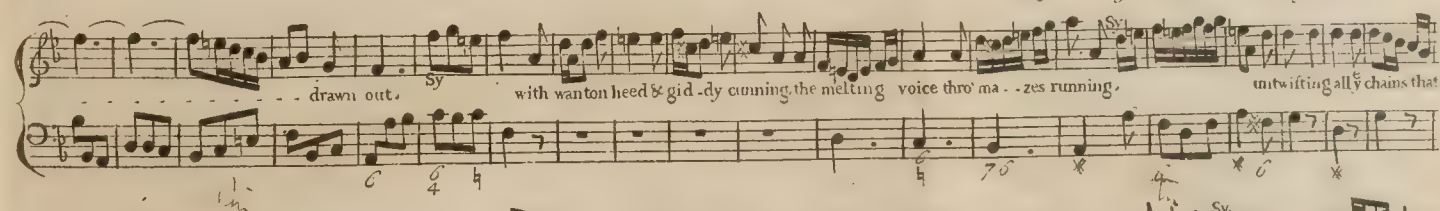
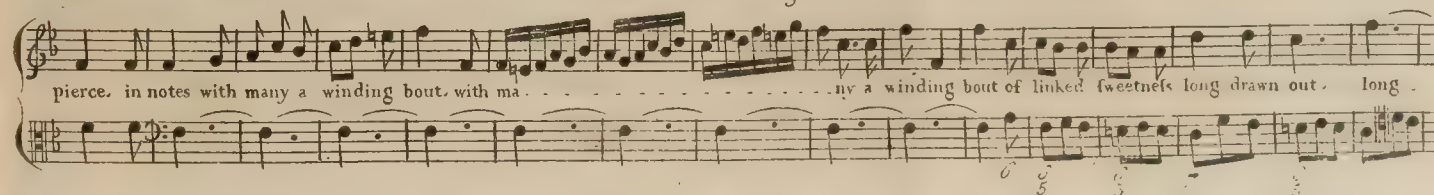
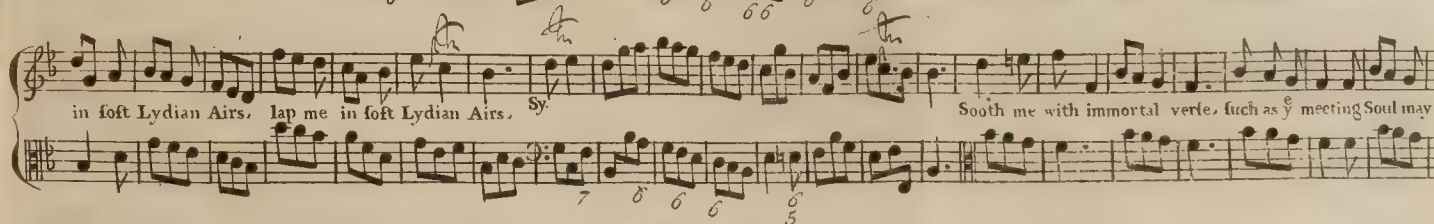
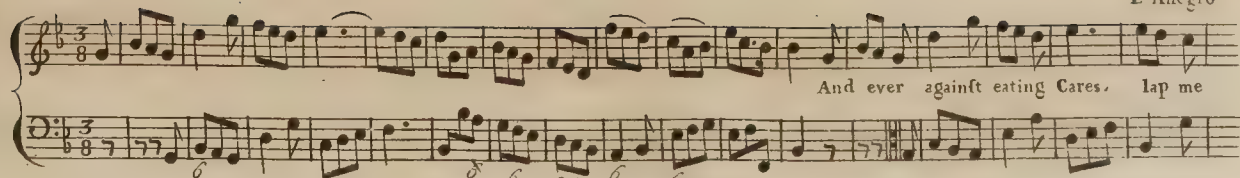
birth.

with two Sister Graces more to Ivy crown-ed Bacchus bore,

Come, come thou Goddess fair and free, fair and free.

come, come, and by men heart-easing Mirth, whom love-ly Venus at a birth, with two Sister Graces more, to I-vy crown'd Bacchus bore, to Ivy crown'd Bacchus

bore, to Ivy crown'd, Sy crown'd, Sy crown'd, Sy to Ivy crown'd Bacchus bore.

N^o. 238

Nº 239

Andante Larghetto e mezzo piano

Theódora

To thee, to thee thou glorious Son of worth.

be life and safety

giv'n

be life and safe . . . ty giv'n, I

To thee, to thee whose Virtues suit thy Birth,

be ev'ry Blessing giv'n, be ev'ry blef. sing giv'n

hope again to meet on earth,

but sure shall meet in Heav'n

but sure shall meet in Heav'n.

I hope again to meet on earth,

but sure shall meet in

Heav'n

but sure shall meet in Heav'n.

I hope again to meet on earth,

but sure shall meet in

Heav'n

but sure shall

I hope again to meet on earth,

but sure shall meet in

Heav'n

but sure shall

meet in Heav'n. but sure shall meet in Heav'n, but sure shall meet in Heav'n, to thee, to thee thou glorious Son of
 meet in Heav'n, but sure shall meet in Heav'n. in Heav'n, but sure shall meet in Heav'n. to thee, to
 worth. be life and safety giv'n. be life and safe-ty giv'n. I hope again to meet on earth, I hope a-
 thee whole Virtues suit thy Birth. be ev'ry blef-sing giv'n. I hope a-gain to meet on earth, I hope again
 gain to meet on earth. but sure shall meet. but sure shall meet in Heav'n, but sure shall meet.
 to meet on earth to meet on earth. but sure shall meet. shall meet in Heav'n, but sure shall meet in Heav'n, but sure shall
 shall meet in Heav'n, but sure shall meet in Heav'n.
 meet. but sure shall meet in Heav'n.

N^o. 240

Deborah

Andante

Cease, O Judah, cease thy mourning, see the days of bliss returning, yeild your hearts to chearful praise.

yeild your hearts to chearful praise, yeild your hearts to chearful praise, to cheer-ful

praise, yeild your hearts to chearful praise.

Am

Am

cheerful praise, yeild your hearts to cheerful praise.

Cease, O Judah, cease thy mourning, see the days of bliss returning, yeild your hearts to cheerful praise.

to cheer-ful praise, to cheer-ful praise, yeild your

hearts, yeild your hearts to cheerful, cheerful praise, to cheerful praise

to cheer-ful praise, yeild

your hearts - yeild your hearts to chearful praise.

Tell in Songs the joy - ful, joy - ful Story, give to God alone the Glory, whence you

boast your happy days, Give to God alone the Glory, whence you boast your happy days, whence you boast

your happy days. Da Capo



HA 34



John George Quincy
1863
4

Elizabeth Dryden

HANDEL'S SONGS

Selected from His ORATORIOS.

FOR THE

HARPSICORD, VOICE, HOB O Y, OR

GERMAN FLUTE.

VOL. IV.

*The Instrumental Parts to the above Songs may be had Separate
to Compleat them for Concerts.*

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had Compos'd by M^r HANDEL.

His Oratorios in Score. Bound in 14 Volumes

His Operas in Score. Bound in 15 Volumes

The Coronation and Funeral Anthem. 2 Volumes

The Grand Te Deum and Jubilate

Apollo's Feast, being the Favourite Songs and Overtures in Score
from all his Operas in 6 Volumes

Twelve Solos for a German Flute, Violin, or Harpsicord

Thirteen Sonatas for 2 Violins and a Bass

The Celebrated Airs from all his Operas and Oratorios. Set for a
German Flute and a Bass in 6 Volumes.

For Concerts.

Sixty five Overtures for Violins &c. in 8 Parts

Twelve Grand Concertos for Violins in 7 Parts. Opera 6.

Six Concertos for Hoboys and Violins. Opera 3.

Six Concertos for the Organ with Instrumental Parts. Opera 4.

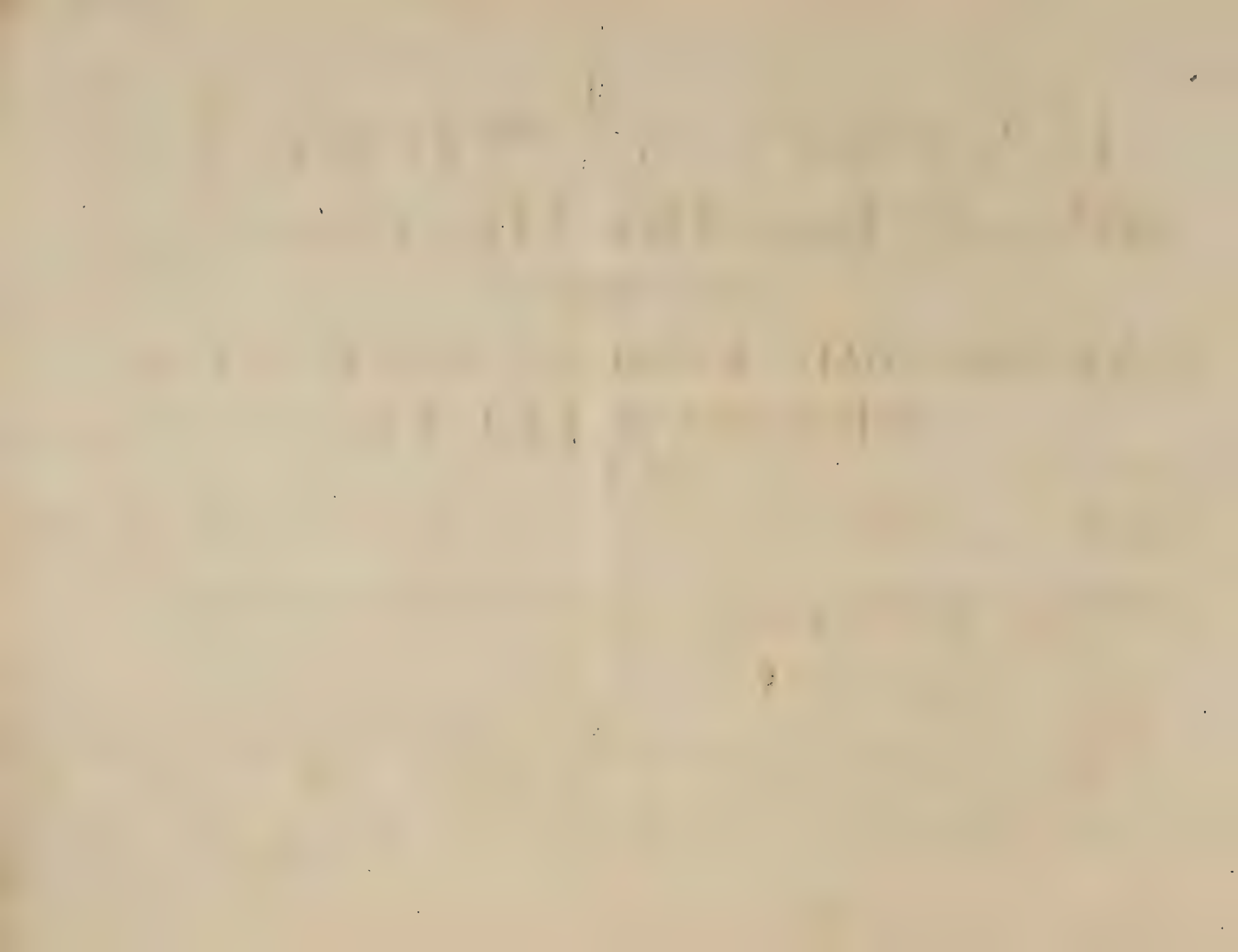
The Water and Fire Musick for French Horns and Violins

Sixty five Overtures for the Harpsicord

Twelve Organ Concertos

Six Voluntaries for the Organ

Two Volumes of Lessons for the Harpsicord.



A Table of the Celebrated Songs from M^r HANDEL'S ORATORIOS contain'd in this Book.

Numb.		Numb.		Numb.	
A		I'll to the well trod Stage		315 L'Allegro	
Ah think what Ills - - -	279 <i>Hercules</i>	K		Sweet Rose - - -	
Arm, arm ye Brave - - -	285 <i>Judas Maccab:</i>	Kind Heav'n - - -		Streams of Pleasure, Duet	
C		L		262 Theodora	
Come, O Time - - -	247 <i>Time & Truth</i>	266 Theodora		268 D^o	
Confider fond Shepherd - -	319 <i>Acis & Galatea</i>	Like the Shadow - - -		273 Jephtha	
D		246 Time & Truth		287 Judas Maccab:	
Defend her Heav'n - - -	263 <i>Theodora</i>	249 D^o		294 Solomon	
Despair no inore - - -	296 <i>Semele</i>	253 D^o		310 Deborah	
Dread not Righteous Queen	313 <i>Efther</i>	264 Theodora		317 Acis & Galatea	
E		269 Jephtha		T	
Ever flowing Tides - - -	245 <i>Time & Truth</i>	282 Hercules		The Beauty smiling - - -	
Each action - - -	314 <i>Il Moderato</i>	292 Samson		244 Time & Truth	
F		297 Semele		254 D^o	
Faithful mirror - - -	242 <i>Time & Truth</i>	M		261 Theodora	
Fain wou'd I - - -	250 <i>D^o</i>	Mortals think - - -		271 Jephtha	
Fury, with red sparkling eyes	258 <i>Alexander Bal:</i>	248 Time & Truth		290 Samson	
Fair Virtue - - -	260 <i>D^o</i>	N		Traitor to Love, Duet - -	
From Celestial Seats - - -	284 <i>Hercules</i>	No, I'll take no less - -		291 D^o	
For, behold darkness - - -	301	Now sweetly smiling - -		302	
G		O		Tyrants whom - - -	
Guardian Angels - - -	255 <i>Time & Truth</i>	On the Valleys - - -		306 Occasional Orat:	
Great God - - -	257 <i>Alexander Bal:</i>	251 Time & Truth		309 Deborah	
Go, Baffled Coward, Duet	293 <i>Samson</i>	272 Jephtha		312 Efther	
H		O Scene of unexampled woe		320 Acis & Galatea	
He, who for Atlas - - -	283 <i>Hercules</i>	O mirror of our fickle state		W	
Hail Judea, Duet - - -	286 <i>Judas Maccab:</i>	O Death where is thy sting		When sunk - - -	
I		O who can tell - - -		265 Theodora	
In gentle murmurs - - -	270 <i>Jephtha</i>	P		Whither Princes, Duet - -	
Jays of freedom, Duet - - -	280 <i>Hercules</i>	Pleasure, my former ways		274 Saffana	
I ever am granting - - -	299 <i>Semele</i>	24 I. Time & Truth		When the Trumpet - - -	
Ingratitude's the Queen of -	300 <i>Joseph</i>	243 D^o		275 D^o	
Impious Mortal - - -	307 <i>Deborah</i>	S		277 Saul	
		Sharp Thorns despising -		With Honour let - - -	
		So shall the sweet - - -		288 Judas Maccab:	
		Shall Cleopatra - - -		304 Joshua	
		252 Time & Truth		Watchful Angels - - -	
		256 Alexander Bal:		311 Efther	
		259 D^o		Where shall I seek - - -	
		Ye Men of Juda - - -		316 Acis & Galatea	
		V		Would you gain - - -	
		278 Saul		318 D^o	

N^o.241

The Triumph of Time · 1101

Largo

Pleasure, my former ways re-

signing, S

To Virtue's cause inclining Thee Pleasure, Thee Pleasure, now I leave, Thee Pleasure, now I leave, my former ways my former ways re -

figning.

 Adg^c

leave.

Left, when my Spirits fail me, re pentance can't avail me, nor sickness Comfort

give. Left when my Spirits fail me, re-pentance can't avail me, nor sickness comfort give. Dal Segno 'S.

N^o. 242

Andante

Faithfull Mirror, Sy. Faithfull Mirror, fair re-

flecting, fair reflecting, faithfull Mirror, all my beauteous charms collec-ting, all my beauteous charms col-lecting,

which I fear will soon decay, will soon decay, O faithfull Mirror, fair re-

flecting, all my beauteous charms col-lecting, which I fear will soon de-cay.

which I fear will soon decay.

Thou shalt flourish still in

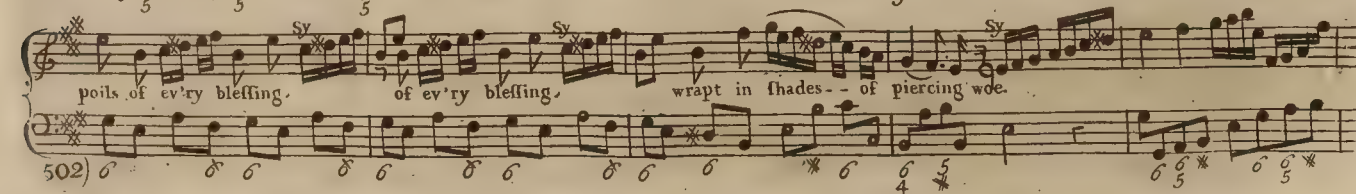
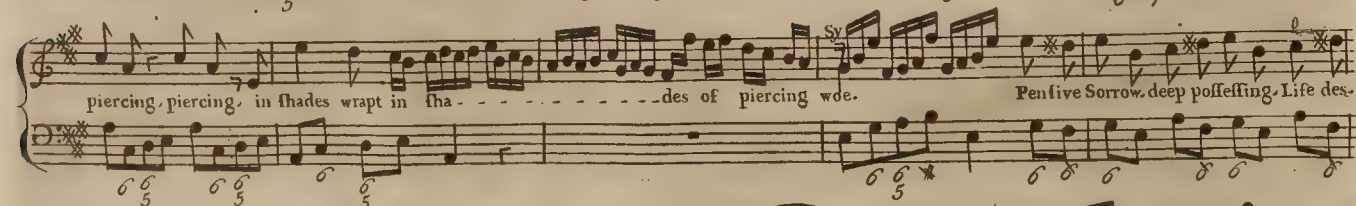
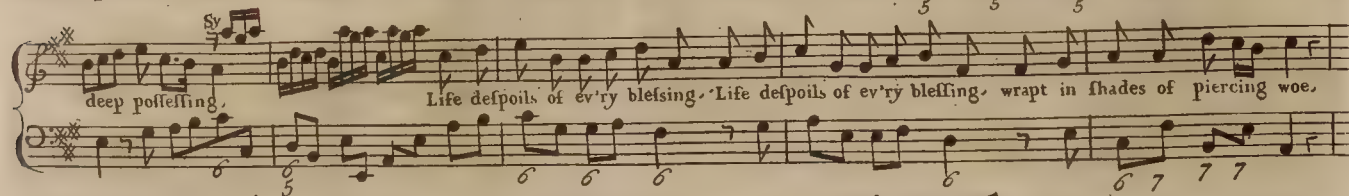
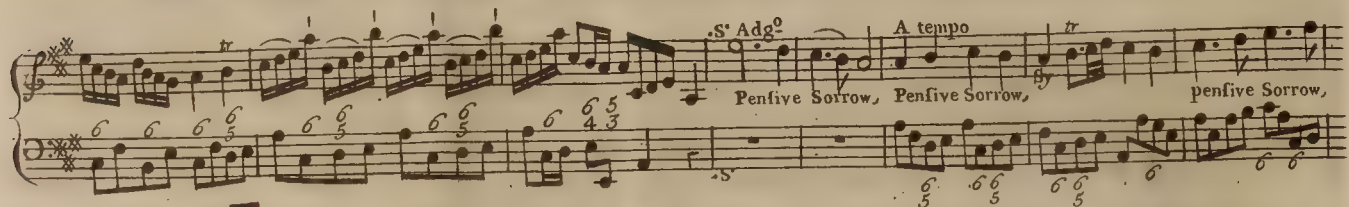
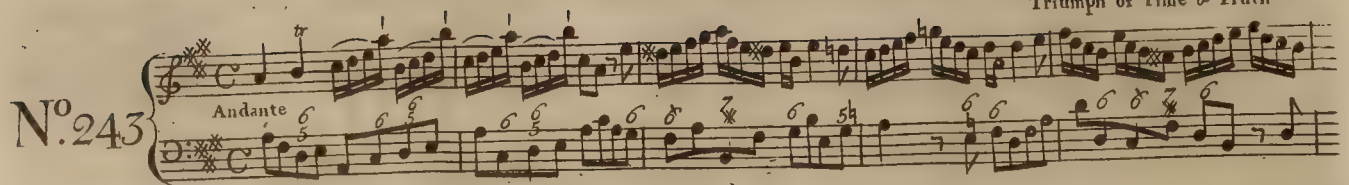
splendor, thou shalt flourish, while these Glories I sur-render, I sur-render, horrid Time's de-

vo ted prey, thou shalt flourish in thy splendor, in thy splendor, while these Glories I surrender

horrid Time's de-voted prey. horrid Time's de-voted prey Da Capo

N^o. 243

Andante



Pensive Sorrow, deep poffeffing. Life despoils of ev'ry blessing, wrapt in Shades of piercing

woe, wrapt in shades of piercing woe, in shades, wrapt in shades, wrapt in shades

wrapt in shades of piercing woe. Sy

Who indulges Griets sad Passion, fore vexation, knows no Joy.

... full knows no Joy. ... full Day below. knows no joyfull Day below. Dabbegno

The musical score is written on six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves, with some words in italics. The score includes various musical ornaments such as trills (tr) and mordents (Sy). The final system ends with the word "Dabbegno" in italics.

N^o. 244

Andante Allegro

The Beauty

smiling, and sweet begui-ling, soon drooping, dying, returns no more, the Beauty smi-ling, and sweet beguiling, soon drooping, dying, returns no

more. returns no more. returns no

more, the Beauty smi-ling, and sweet be-gui-ling, the Beauty smi-ling, returns no

more, the Beauty smi-ling, returns no more, and sweet begui-ling, returns no more, the Beauty smi-

504

ling. returns no more, returns no more. Sy

The Youth now

blooming, and still prefu-ming, few moments fly-ing, shall charm no more, shall charm no more - - - shall charm no

more, the Youth now blooming, and still prefu-ming, and still prefu-ming, few moments fly-ing, shall charm no more, shall charm no

more - - - shall charm no more. Da Capo

N^o. 245

Allegro

Ever flowing Tides of Pleasure. *sf* Ever flowing Tides of Pleasure, shall transport me beyond

measure, in this conflict with old Time, with old Time, with old Time. ever flowing Tides of Pleasure, shall transport

me beyond measure, in this conflict with old Time, with old Time

in this conflict with old Time. *sf* in this conflict with old Time. *sf* in this conflict with old Time. *sf*

Ever flowing Tides of Pleasure, shall transport me beyond measure, in this conflict with old Time in this conflict with old

Time, in this conflict with old Time

in this conflict with old Time, in this conflict with old

Time. *Sy*

If he dares to dispute this choicest treasure

Beauty blooming in its prime

Beauty blooming in its prime, in its prime, If he dares, if he dares to des-

-poil this choicest treasure, Beauty blooming in its prime

Beauty blooming in its prime. Da Capo

N^o 246

Andante

Pia

For Like the Shadow, Life ever is flying, seeming still fixt, so swift the de-

lu...sion, so swift the delu...sion. ever is flying, swift the de.lu...sion.

Like the Shadow, Life ever is flying, seeming still fixt, so swift the delu...sion.

Men heeds no time, on hope still re...lying, soon the

508

Bell strikes, and all is con-fu-sion, Men heed no time, on hope still re-ly-ing, Soon the Bell strikes, and

all is con-fu-sion. Like the Shadow, Life ever is flying, seeming still fixt, so

swift the de-lu-sion, so swift the de-lu-sion, ever is flying, swift the de-

lu-sion. Like the Shadow, Life e-ver is flying, seeming still fixt, so swift the de-lu-sion.

509

N^o. 247

Allegro ma non troppo

Come, O Time, and thy broad wings displaying.

Come, O

Time, and thy broad wings displaying, strong af-fay-ning,

sweep away, without delay, the joyous, joyous pleasures

of this sweet abode.

Come, O Time,

Come, O Time . . . and thy broad wings displaying, strong affaying, sweep a-

way the joyous pleasures, joyous plea-

-tures of this sweet abode.

strong affaying, sweep away the joyous pleasures, joyous pleasures

of this sweet abode, the sweet pleasures of this a-bode.

Lo! he flee - - - peth, Lo! he flee - - - peth, his strength no more prevailing, no, no more his

pow'r avail - ing, to destroy Life's Sov'reign, Sov'reign good, no, no more his strength prevailing, no no

more his pow'r availing, pow'r avail - ing, to destroy, destroy, to destroy, destroy Life's Sov'reign good. Da Capo

Triumph of Time & Truth

N^o 248

Larghetto

Mortals think that Time is

Sy
sleeping. Mortals think that Time is sleeping, when so swiftly un-
seen he's

Sy
failing, so swiftly is fai-ling. Mor-tals think

that Time is sleeping, when so swiftly he's fai-

ling. when so swiftly, so swiftly un-seen he's fai-

ling-he's fai...ling-he's fai

ling, untien he's lai... ling.

Allegro

Allegro

But he comes with ruin sweeping, in his Triumph never failing, in his Tri

Musical score for the hymn "The Destruction of Jerusalem." The score is written for two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "triumph, in his Triumph never fail- ing, but he comes with ruin sweep- ing, in his Triumph never fail- ing, in his". The music features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as * and 6.

Tri-umph never fail-ling. Da Capo

N^o. 249

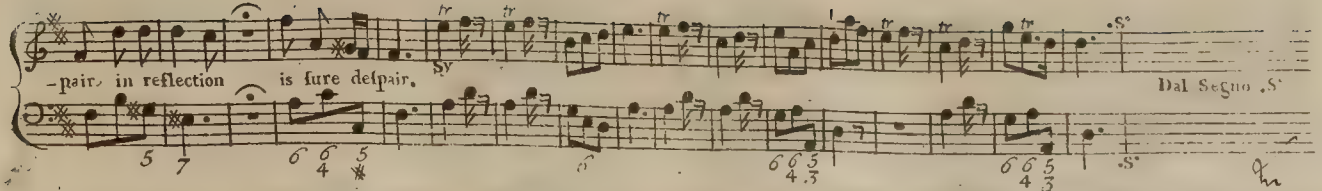
Andante

Lovely Beauty.

Lovely Beauty, close those Eyes, charming Beauty, O look not there. Charming Beauty, O look not there. Lovely Beauty, close those Eyes, charming Beauty, O look not there. Charming Beauty, O look not there. In that view all pleasure dies, In that view all pleasure dies, In reflection's fure despair. In reflection's fure despair, in that view all pleasure dies, in reflection. In reflection is fure despair.

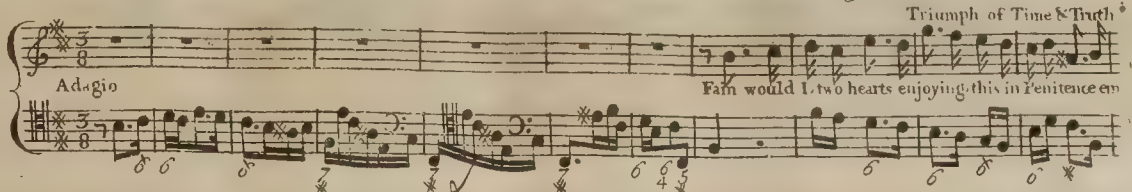
An

-pair, in reflection is sure despair. *Sy* Dal Segno *S*

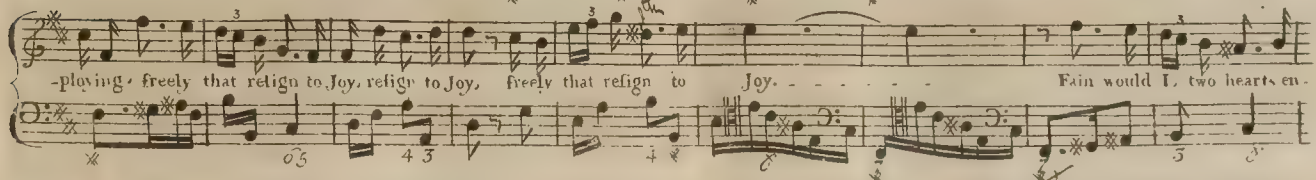


Nº 250

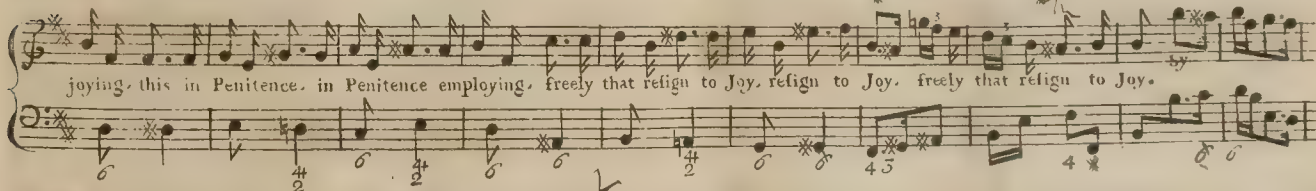
Adagio Triumph of Time & Truth
Fain would I two hearts enjoying this in Penitence en



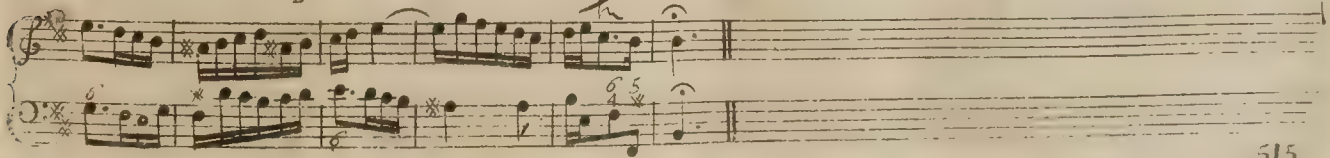
-playing, freely that resign to Joy, resign to Joy, freely that resign to Joy. Fain would I, two hearts en-



joying, this in Penitence, in Penitence employing, freely that resign to Joy, resign to Joy, freely that resign to Joy.



h



N^o.251

Larghetto

The Triumph of Time & Truth

On the Valley's dark and cheerless, from the Mountain's summit fearless, soon you'll

with contempt look down - - - look down - - on the Valley's dark & cheerless, from the Mountain's summit

fearless, soon you'll with contempt look down, soon you'll with contempt look down - - - soon you'll with contempt look

down - - And these darling pleasures fleeting, in sublimer views delight - - - ing, in sublimer views de

lighting, disbelieve that choice your own, in subli-mer views delighting, disbelieve that choice your own. Da Capo

N^o.252

Allegro

The Triumph of Time & Truth.

Sharp Thorns despis-ing, cull fragrant Ro-fes:

why seek you plea-sures, mix'd with Al-lov. Sy why seek you plea

fures, Sharp thorns dspi- - fing,

cull fragrant Ro-fes: why seek you pleasures mix'd with Alloy. Sy Old Age fur-priz-ing.

Adg^o
the same soon clo-ses: life's on-ly treasure's life to enjoy. life's on-ly treasure's life to enjoy. Da Capo

N^o.253

Allegro

The Triumph of Time & truth

Like Clouds stormy winds them im.pelling, Sy Like Clouds stormy winds them im pel

ling, Sy Dif dainfull I fly with resentment, Dif dainfull I fly with resentment, Sy

I fly I fly with re.sentment, dif.dainfull I fly with re.sment, Sy

Like Clouds stormy winds them im.pelling, Sy Like Clouds stormy winds them im pel

ling disdain - full with resentment, I fly

with resentment, I fly disdainfull with re - sentment, I

fly disdainfull with re - sent - ment, I fly disdainfull with resentment⁵

And^{te}

51^c

Hark Hark Hark the Thunders round me roll, Sy Truths awfull angry browns I

re. her Arrows wound my trembling Soul, nor is there any Joy nor is there a - -

ny Joy for me, Sy Ah! no, Truth drives me to despair, open ye Rocks, and hide me

there, Ah! Truth drives me to de-fair, o - - pen ye Rocks and hide me

there, o pen open ye Rocks open ye Rocks and hide me hide me there, o - - pen ye Rocks and

hide and hide - me there. All! Disdainfull I fly with resentment, Sy

Like Clouds stormy winds them im-pel

ling Sy disdainfull I fly with resentment, disdainfull I fly with resentment, I fly

I fly with re sentment, disdainfull disdainfull with resentment, disdainfull I fly

I fly disdainfull I fly with resentment, Sy

N^o. 254

And^{te} Allegro

The Triumph of Time & Truth

Thus to ground thou false de

Abusive, flattering Mirror thee I throw. Sy flattering Mirror thee I throw. to ground I throw. thus to ground thou false de

Abusive, thou false de. Abusive, flattering Mirror flattering Mirror thee I throw - - - to ground I throw. Ad^{te}

Thou who with vain Art abusive, didst exalt each charming feature, far beyond the Pride of Nature, feigning happiness be low. thou who with vain Art abusive,

didst exalt each charming feature, far beyond the pride of Nature, feigning hap - piness be low - - - feigning happiness be low. Da Capo

N^o.255

Largo

The Triumph of Time & Truth

Guardian Angels, O protect me, and in virtue's path direct me, while

sign'd to heav'n above. ^{Sy} while re.sign'd to heav'n above. ^{Sy} Guardian Angels, O pro-^{Sy}tect me, and in virtues path di-

rect me, while re.sign'd to heav'n above, while re.sign'd while re.sign'd to heav'n a bove - while re.sign'd while re.sign'd to

Adg^o

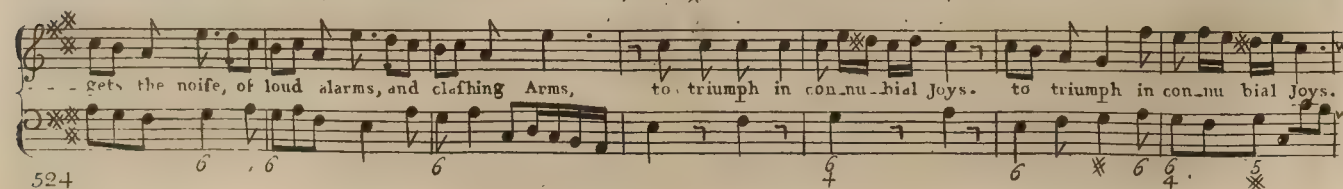
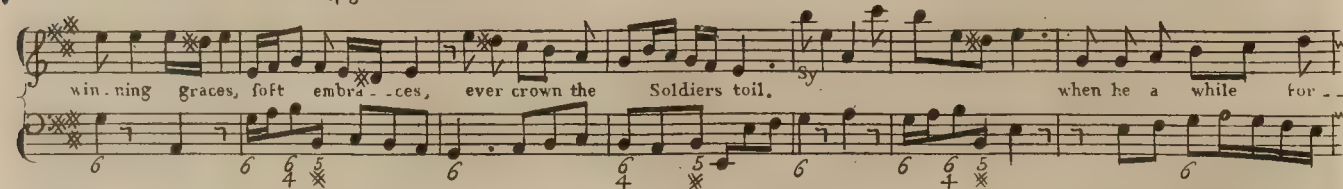
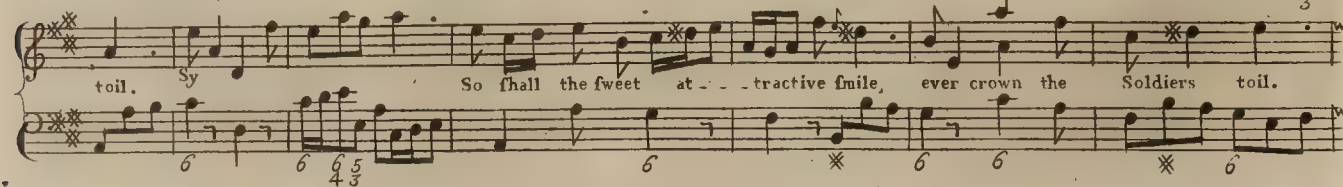
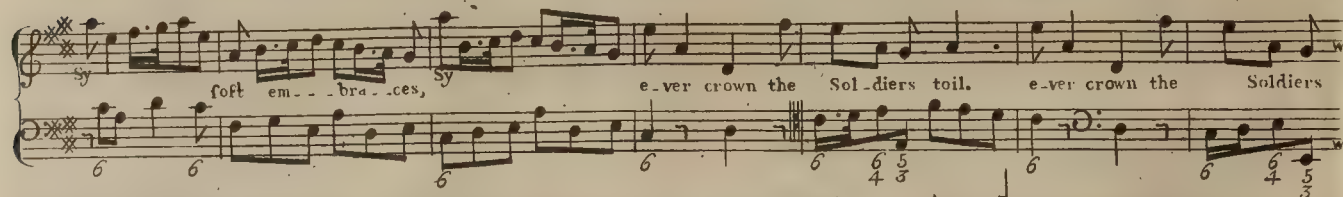
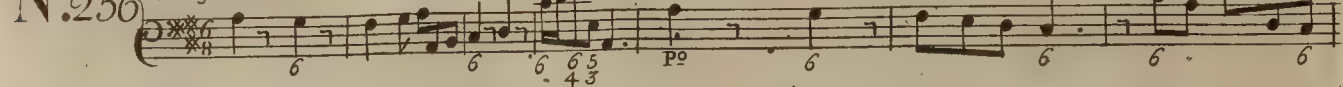
heav'n above. ^{Sy} Let no more this world de. ceive me, nor vain idle passions grieve me, strong in faith, in hope, in love, strong - in

hope, strong in faith, strong in faith, in hope, in love. ^{Sy} Guardian. Dal Segno ^S.

N^o. 256

Allegro

So shall the sweet at - - trac - - tive smile, win - ning Graces,



when he a while for gets the noise, of loud alarms and clashing Arms, to triumph in con-nu-bial Joys, to triumph

in con-nu-bial Joys. So shall the sweet at-trac-tive smile,

winning graces, soft em-braces, e-ver crown the Soldiers toil. So shall the sweet at-trac-tive smile,

e-ver crown the Soldiers toil. So

525

N^o. 257All^o Moderato

Great God from whom all blessings spring, Life Liberty and fame. Life, Liberty and fame.

To thee let gratefull Ju-dah sing, and magni-fy and magnify thy name and magni-fy and magni-fy thy name.

Great God from whom all blessings spring, to

thee let gratefull Judah sing, and mag-ni-fy thy name

and magni-fy thy name

and magni-fy thy name.

627

N^o. 258

Alexander R. L.

Prefto

S.

Fury, Fury with red sparkling eyes,

fury with red sparkling eyes,

rife in

Sy

all thy Ter_rors rife,

All a round def_truction deal,

all around def_truction deal,

rife in all thy Ter_rors rife, all a round

def_truction

deal, Sy all all a round def_truction deal,

Fury with red sparkling eyes, rife, rife in all thy Terrors rife, all a round def_truction deal,

rise in all thy Terrors rise, all around destruction deal, with red
 sparkling eyes, rise, rise in all thy Terrors rise, all a. round destruction deal.
 That Revenge may give some ease; that re-
 venge may give some ease, Or cold Death a kind re-lease, to the hor-rid pains I feel. or cold Death a
 kind re-lease, a kind re-lease, to the hor-rid pains I feel. or cold Death cold Death a kind re-lease,
 to the hor-rid pains I feel. to the horrid pains I feel. Da Capo dal Segno 'S.
 Adg^o

Recit:

No. 259

Shall CLEO-PATRA ever smile again? Oh no! what e'er a father may command he cannot change y^e course of heart fore

Larghetto

grief Oh no! what e'er a father may command he cannot change the course of heart fore grief. O take me from this hateful light, Torture

end me, Death be-friend me, wrapt in shades of endless Night. Sy

Violoncelli Po

tutti mo Po

O take me

from this hateful light, Torture end me, Death be-friend me; wrapt in shades of endless Night, in shades of endless

Violonc Solo

Night take me from this hate-ful light, Torture end me, Death befriend me, Sy wrapt in

shades of endless Night. Torture end me. Death befriend me, wrapt in shades of endless Night, wrapt in shades of endless Night, of endless

Night, Sy O take me from this hate-ful light, O take me from this hate-ful light, Tor-ture

end me, Sy Death be-friend me, Sy wrapt in shades of endless Night, wrapt in

shades of endless Night. Pianit^o

No. 260

Fair Virtue shall charm me, and Honour shall warm me, this love to repay; Fair Virtue shall charm me, and

Honour shall warm me, while streams flow from fountains, and flocks on the Mountains, or Valleys shall stray. *p^o* *fe* fair

Virtue shall charm me, and Honour shall warm me, this love to repay, while streams flow from fountains, and flocks on the Mountains, or Valleys shall

stray, fair Virtue shall charm me, and Honour shall warm me, this love to repay, while streams flow from fountains, & flocks on Mountains, or Valleys shall

Adg^o

stray. *p^o*

N^o. 261

Theodora

Larghetto

The Pilgrim's home, the sick Man's health, the

Captive's Ransom, poor Man's Wealth, from thee I would re-ceive; from thee I would re-ceive; from thee

from thee I would receive; Sy ¹The ²These and a thousand treasures more, that gentle death has

now in store, thy hand & sword can give. thy hand & sword can give. that gentle death has now in store, thy hand thy

hand and sword can give. Sy These give Sy

Theodora

Andante

Sweet Rose and

Lilly, flow'ry Form, take me your faithfull Guard.

Sweet Rose and Lilly, flow'ry Form, take me your

faithfull Guard, to shield you from bleak wind and Storm, a Smile.

a Smile be my re-

ward.

Sweet Rose and Lilly. take me your faithfull Guard, flow' - ry Form, flow' - ry Form,

take me your faithfull, faithfull Guard, a Smile, a Smile, a Smile be my re-ward, take me your faithfull

faithfull Guard, to shield you from bleak wind and Storm -

a Smile, sy a Smile - be my reward. take me your

faithfull Guard, to shield you from bleak wind and Storm - a Smile, a Smile be

my reward, sy

N^o. 265

Theodora

Larghetto e pia.

Defend her

Heav'n, let Angels spread

their viewless Tents - - around her Bed, their viewless Tents - - around her Bed.

Defend her Heav'n, let Angels spread, their viewless Tents - - a - - round her Bed.

Keep her from

vile assaults fe - cure, still ever calm - still ever calm, and ever pure.

keep her from vile assaults fe - cure, keep her from vile assaults fe - cure, still ever calm -

still ever calm, and ever pure.

Dal Segno .S.

No. 264

Largo

Lord to thee each

S. Night and day, strong in hope we sing and pray, strong in hope we sing and pray, each night and day, we sing and pray -

S. to thee we pray, Lord to thee in hope we sing and pray, to thee each night and day, Sy

Sy to thee we sing and pray, Lord to thee each night and day, strong in

hope we sing and pray, we sing and pray, strong in hope we sing and

Sy
pray.
The convulsive rocks the ground,
and thy thunders roll a-round, and thy thunders roll a-round, still to thee
each night and day, still to thee we sing and pray,
tho' convulsive rocks the ground. and thy thunders roll a-round
Adagio
still to thee we sing and pray. Lord to thee each Dal Segno S.
1850

N^o. 265

Larghetto

When sunk in anguish and despair, Sy to heav'n I cried heav'n heard my pray'r, and bade a ten-der fathers care, the

gen'rous youth employ. the gen'rous youth em-ploy. Sy when sunk in anguish and def-

-pair, to heav'n I cried heav'n heard my pray'r, and bade a tender fathers care, the gen'rous youth employ Sy

the gen'rous gen'rous youth em-ploy the gen'rous youth employ. Sy

5:40

the gen'rous youth obey'd, and came, all wrapt in love's divinest flame, to save a wretched Virgins

fame, and turn her grief to Joy. Sy the gen'rous youth obey'd and came, when sunk in anguish and despair. Sy

to heav'n I cried heav'n heard my pray'r, and bade a tender father's care, the gen'rous youth employ. the gen'rous youth obey'd & came, all wrapt in

love's divinest flame, to save a wretched Virgins fame - - and turn her grief to Joy - - and turn her grief to

Joy. Adg^o Sy and turn her grief to Joy.

N^o. 266

Recit: *Adagio* Kind Heav'n kind Heav'n if Virtue be thy Care! With Courage fire me, or Art inspire me,

to free the Captive Fair - - - to free the Captive Fair. Sy

Recit: *Adagio* Kind Heav'n if Virtue be thy Care!

Air With Courage fire me, or Art inspire me, to free the Captive Fair the Captive Fair -

with Courage fire me, or Art inspire me, to free the Captive Fair. to free the Captive Fair. Kind

542

Heav'n - if Virtue - be thy Care, with Courage fire me, or Art inspire me, Sy

to free the Captive fair.

On the wings of the wind will I fly;

with this Princefs to live, or this Christian to die . . . On the wings of the wind will I fly . . . with this Princefs to

live or this Christian to die . . . with this Princefs to live, with this Princefs to live, or this Christian to die. D.C.

Adg^o

N^o. 267

Allegro

Sy No no I RE NE no, No no I RE NE no, no, no, to

Wither Princess do you fly, fure to suffer fure to die, fure to suffer fure to die,

I life and Joy I go, to Life and Joy I go, Sy Duty calls I must O bey,

Vain at tempt O stay, O stay,

544

[illegible]

no no Duty calls I must O. bey, Duty calls I must o. bey.

vain at.tempt - o stay o stay.

6b 6b 6b 5 * 6 6 6 6 6 * 6 4 5 * 6

No. 268

Theodora

Largo

Streams of pleasure ever flowing, Sy fruits ambrosial ever

growing, fruits ambrosial ever growing, golden Thrones, starry Crowns, are the triumphs of the blest, are the triumphs of the blest, are the triumphs of the

blest. Sy Streams of pleasure ever flowing, fruits ambrosial ever growing, golden Thrones starry Crowns, are the triumphs of the blest, are the

triumphs of the blest. - of the blest, are the triumphs of the blest. Sy When from lifes dull labour

free, clad with Immortality, they enjoy a lasting rest, they enjoy a lasting rest, when from lifes dull labour free, clad with Immol. ta. li. ty, they en-

thither let our Hearts as-pire, Sy. thither let our Hearts as-pire, Objects pure of pure de-joy they en-joy a last-ing rest. thither let our Hearts as-pire, objects pure of pure desire,

fire... ever pleasing wake the song and tune wake the song and tune the Lyre, of the blissfull holy choir. of the blissfull holy choir. still increasing, wake the song and tune and tune the Lyre, of the blissfull holy choir. of the blissfull holy choir.

thither let our Hearts as-pire, objects pure pure de-fire, thither let our Hearts as-pire, ob-jects pure pure de-thither let our Hearts as-pire, objects pure pure de-fire, thither let our Hearts as-pire, ob-jects pure pure de

fire ever pleasing, ever pleasing, wake the song and tune and tune the Lyre, of the blifsfull holy

fire still increasing, ever pleasing, wake the song and tune the Lyre, of the blifsfull holy

6 * 6 6 7 7 7 6 7 * 5 6

Handwritten musical score for "The Song of the Holy Spirit". The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "choir, of the blifsfull holy choir," are written below the first staff. The second staff continues the melody with the lyrics "thithier let our Hearts af-pire. wake the fong and tune wake the fong and". The third staff begins with a bass clef and a key signature of one sharp (F#). The lyrics "choir, of the blifsfull holy choir, thithier let our Heart af-pire, wake the fong wake the fong and" are written below the third staff. The music features various note values, including eighth and sixteenth notes, and rests. There are also some markings that look like asterisks or crosses below the notes in the third staff. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.

Adg^o

tune the Lyre, of the blifs..full ho---ly holy choir. Sy

tune the Lyre, of the blifs..full ho---ly holy choir.

5 10 6 6 6 6 5 4 5 6 6 6 6 5 4 5

N^o. 269

Jephtha

Allegro

Laud her all ye Virgin Train, in glad

Songs of choicest strain; Laud her all ye Virgin Train, in glad Songs, in glad

Songs of choicest strain. Ye blest Angels all a-round, Laud her in Me:

Odious Sound: Virtues that to you belong, Love and Truth demand the Song. Love and Truth demand the Song.

Love and Truth demand the Song.

N^o. 270

Larghetto

Jephtha
et

In gentle murmurs will I mourn, as mourns the mate for-fa-ken Dove, Sy

In gentle mur- murs Sy will I mourn, as mourns the mate for-faken- Dove, Sy as mourns

as mourns the mate for-fa-ken Dove, as mourns the mate for-fa-ken Dove. Sy

and fighting with thy dear re- turn, to Li- ber- ty and last- ing love - - - and fighting

550

fighting and fighting with thy dear re - turn, to life and li - ber - ty. *Sy* and fighting with thy dear re - turn -
 to li - ber - ty and love, and last - ing love - - - with - ing thy re - turn, to li - ber - ty
 and last - ing love, in gen - tle mur - murs will I mourn, as mourns the mate for - fa - ken Dove, and fighting with thy
 dear re - turn, to li - berty and last - ing love. *Sy*

551

N^o. 271

Jephtha
tr

And^{te} Tune the soft melodious Lute, pleasant harp, and warbling flute, to sounds of rapt'rous Joy.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/2. The notation includes various musical elements such as eighth and sixteenth notes, rests, and ornaments (trills and mordents). Fingerings are indicated by numbers 1-5. The lyrics are interspersed between the staves.

System 1: Treble staff begins with a treble clef, key signature of one sharp, and a 3/2 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The lyrics "And^{te} Tune the soft melodious Lute, pleasant harp, and warbling flute, to sounds of rapt'rous Joy." are written below the bass staff.

System 2: Treble staff continues the melody. The bass staff continues the accompaniment. The lyrics "to sounds of rapt'rous Joy." are written below the bass staff.

System 3: Treble staff continues the melody. The bass staff continues the accompaniment. The lyrics "Tune the soft melodious Lute, pleasant harp and warbling flute," are written below the bass staff.

System 4: Treble staff continues the melody. The bass staff continues the accompaniment. The lyrics "Tune the soft melodious Lute, and warbling flute, to sounds of rapt'rous Joy." are written below the bass staff.

System 5: Treble staff continues the melody. The bass staff continues the accompaniment. The lyrics "sounds of rapt'rous Joy" are written below the bass staff.

found's of rapturous Joy. Sy

fuch, as on our solemn days, fing'ng great JEHOVAH'S praise, the holy choir employ --

the holy choir em-ploy. Sy fuch, as on our solemn days,

fing'ng great JEHOVAH'S praise the ho-ly choir em-ploy -- the

ho-ly choir em-ploy Sy Da Capo

N^o. 272

Concitato

On me, Sy On me,

Let blind Miltaken

Zeal, her utmost rage em- - ploy,

her utmost rage em- - ploy, on me, let her ut- - most

Dolce

rage em- - ploy, on me, let her ut- . most rage em- - ploy.

'twill be a

Mercy there to kill, Sy

where Life can taste, can taste no Joy, Sy

'twill be a Mercy Sy

there to kill, Sy

where Life can taste,

can taste no Joy. Sy On me on me, let

blind Mistaken Zeal, her utmost rage em - - ploy, her utmost rage em - - ploy, on me let her

ut - - most rage em - - ploy, On me, on me, let

blind Mistaken Zeal, let blind Mistaken Zeal, her utmost rage em - - ploy, on me let her

ut - - most rage em - - ploy.

N^o. 273

Con Spirito

6 4 6 5 6 4 6 6 6 6 6 4

Scenes of horror. Sy scenes of horror, scenes of

6 4 7 6 6 4 5 4 8 7 6 7 6 6

woe, scenes of horror, scenes of woe, rising from the shades be- low rising from the shades below. add new ter- ror

6 5 7 4 b 6 4 6 6 6 4 6

to the Night, add new terror to the Night, scenes of horror, scenes of horror, scenes of woe, - of woe, add new terror to the

6 6 6 4 5 6 4 6 6 5 7 6 6 6

Night, add new ter- ror to the Night. Sy scenes of horror,

6 6 6 4 5 4 6 4 6 6 6 6 6 6 6

scenes of woe scenes - of woe rising from the shades - below, add new terror to the Night.

5 5 6 6 7 6 6 6 6 6 6 6 6 6 6 6

scenes of horror scenes of woe, rising from the shades below, add new terror to the Night, add new terror, add new terror, add new terror

to the Night, add new terror to the Night. Sy

for

While in never ceasing

Pain, that attends the fervile chain, Joyless flow - Joyless flow - Joyless

flow the hours of Light, while in never ceasing pain, that attends the fervile chain, Joyless flow the hours of Light.

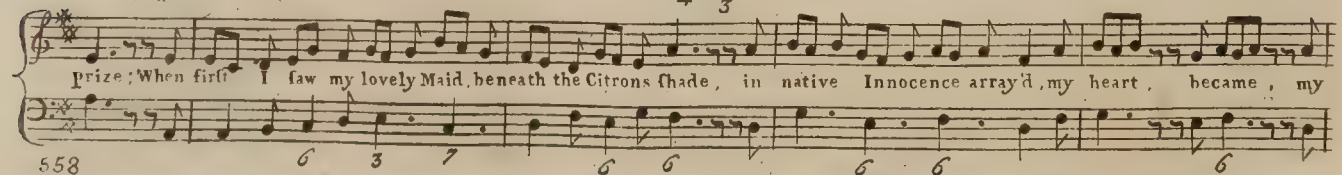
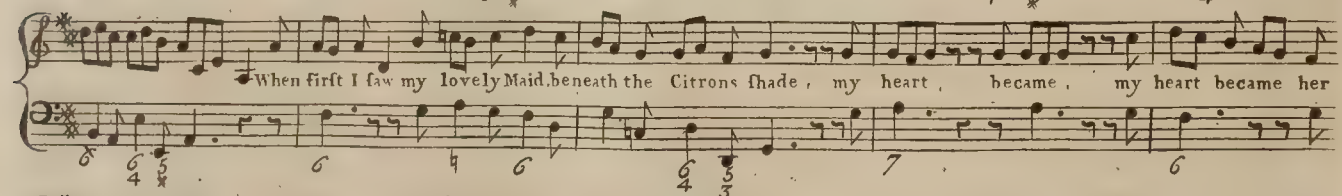
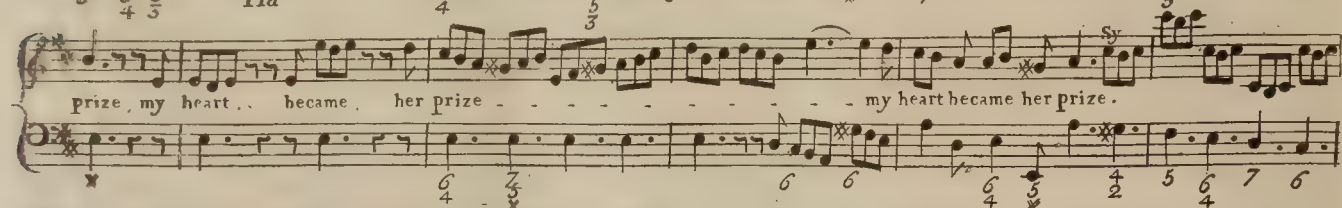
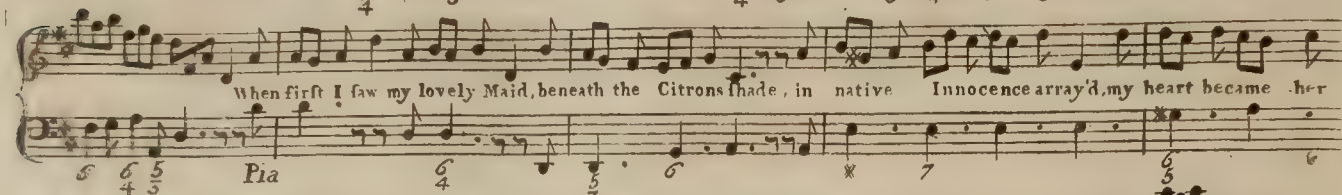
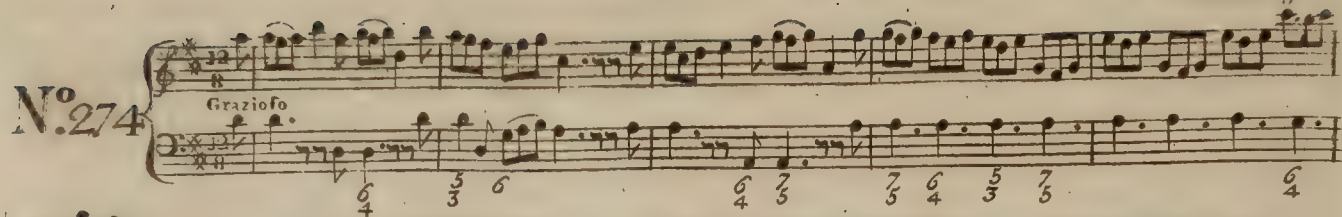
Adgo

Adgo

scenes of horror, Sy scenes of horror, scenes of woe, scenes of horror, scenes of woe, Dal Segno. S.

N^o. 274

Grazioso



heart became her prize; my heart became her prize; my heart, became, my heart became her prize; my heart be-

6 6 5 4 3 4 7 6 5 6

came her prize.

6 5 4 3 6 4 5 6 7 6 5 7 6 6 6 6

I gaz'd, I hug'd, I gaz'd, I hug'd, the pleasing chain, could Mortal breast from

6 6 5 4 3 6 * 6 * 6 4 7 6 5

Love refrain, and thousand Virtues still maintain, the con- - - - quest of her Eyes. I

6 5 4 * 6 8 6 7 6 * 6 * 6 6 6 6 5 4 *

gaz'd, I hug'd, the pleasing chain, could Mortal breast from Love refrain. Da Capo

6 5 8 5 * 6 4 2 6 6 5 4 *

N^o. 275

Andante

When the Trumpet sounds . . . to Arms, will the ling'ring Soldier stay,

when the Nymph displays her Charms, who the call will disobey, who the call

will disobey. When the Trumpet sounds . . . to Arms, will the ling'ring Soldier

stay, will the ling'ring Soldier stay, when the Nymph displays her Charms, when the Nymph displays her Charms, who the

560

call will disobey, who will the call - - - - - diso - bey, who, who the call will dis - o - bey, who

7 6 7 6 6 7 6 7 6 7 6 6 6 6

will diso-bey the call - who the call will diso-bey:

Handwritten musical score for the piece "Age and". The score is written on two staves, Treble and Bass, in G major (one sharp) and 3/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece features a variety of musical ornaments, including trills, mordents, and grace notes, particularly in the Treble staff. The bass line includes several sixteenth-note patterns and rests. The piece concludes with a final cadence in the Treble staff. The text "Age and" is written at the end of the Treble staff.

dignity in vain, loudly Thunder in my ear, from the horrid Act re- frain, Love forbids my Soul to fear, Love forbids, Love forbids.

Love forbids my Soul to fear, Age and dignity in vain loudly Thunder in my ear, from the horrid Act refrain, Love forbids, Sy

Love forbids my Soul to fear. When the Trumpet sounds - - - to Arms, will the ling'ring

6 4 2 6 4 5 6 6 6 6 6 6 6 6

Soldier stay, when the Nymph displays her Charms, who the call - - - will dis-

6 7 6 6 6 6 6 6 6 6 6 6 6 6

-hey. Age and dignity in vain, loudly Thunder in my ear, from the horrid Act re-

6 6 6 6 6 6 6 6 6 6 6 6 6 6 7 6 4 7

-frain, from the horrid Act refrain, Love, Love forbids, Love forbid my Soul to fear. Love forbids, Love forbids, my Soul to fear.

6 7 6 6 5 6 6 5 4 2 6 6 5 3

562 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

N^o. 276

Allegro

Saul

My

Soul rejects the thought with scorn, that such a Boy till now unknown, of poor Plebe-ian Parents born, should mix with Royal blood his own.

tho' Saul's commands I can't decline, I must prevent his low design, I must prevent, I must

prevent his low - - - - - deign, and save the honour, and save the honour, and save the ho - - - - - nour of his line. I must pre -

vent his low design, and save the ho - - nour of his line.

N^o. 277

Andante

With rage I shall burst, his praises to hear!

With rage I shall burst, his praises to hear, oh! how I both hate the stripling and fear, what Mortal a rival in glory can

bear.

With rage I shall burst, his praises to hear, oh! how I both hate the stripling and

bear, what Mortal a rival in glory can bear, a rival, in glory, what

Mortal a rival in glory can bear.

N.º 278

Saul

Ye Men of Judah weep no more.

weep no more, ye men of Judah weep no more, no weep no more,

no weep no more, ye men of Judah weep no more, weep no more, let gladness reign in

all our host for pious DAVID will re - store, what SAUL by diso - bedience lost, what SAUL by disobedience lost.

The Lord of Hosts is DAVID's friend, and conquest will his Arms attend, the Lord of Hosts is DAVID's friend, and conquest will his Arms attend, his

Arms attend, his Arms attend, and conquest will his Arms attend -

and conquest will his Arms attend.

Nº 279

Heracles

Andante

Ah! think what Ill's the Jealous prove, adieu to peace, adieu to love, adieu to peace, adieu to love, exchanged for endless pain, for endless pain, exchanged for endless pain, Sy peace, adieu to love, exchanged for endless pain, for endless endless pain, exchanged - for endless endless pain, for end - less pain, exchanged for end less pain for end -

lefts pain, exchanged
 exchanged'd exchanged'd for endless pain, Sy
 with
 venom fraught the bosom swells, and never ceasing discord dwells, and never ceasing discord dwells, where harmony should reign
 Violonc:
 the bosom swells with venom fraught
 where harmo-ny should reign, where harmo-ny should reign, with ve-nom fraught the bo-som swells, and ne-ver
 ceasing discord dwells, and ne-ver ceasing discord dwells, where har-mony where harmony should reign. Sy Da Capo

N^o. 280

Allegro

Joys - - - Joys of freedom Joys of powr, Joys of

freedom Joys of powr, wait upon the com-ing hour, and court thee to be blest, and court - thee to be blest

Sy and count thee to be blest. what heav'n - ly plea -

sured, I hear, how sweet they steal how sweet they steal upon my ear, and charm my soul to rest, and charm

my foul and charm - my foul - and charm - my foul to rest - my foul and charm

and court thee to be blest.

8 4 4 2 8 5b 7 8 7 8 7 8 7 8 7 8 6 6 6 6 6 5 6

my foul to rest. what pleasing sounds I hear, how sweet they steal upon my ear, and charm -

and court thee to be blest. of freedom Joys of pow'r, Joys - of pow'r -

+ 5 6 4 3 4 3 6 6 4 3 6 6 6

my foul - to rest. pleasing sounds pleasing sounds and charm -

Joys - Joys of freedom Joys of pow'r, and court thee to be blest -

6 6 6 4 6 7 7 5 2 8 7 8 5 6 9

A musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The title "My soul to rest." is written above the vocal staves. The lyrics are: "my soul to rest. what pleasing sounds, how sweet how sweet they steal up - and court thee to be blest, Joys of freedom; wait upon thee and court thee court thee". The music is in G major (one sharp) and common time. The piano part features arpeggiated chords and moving bass lines. At the bottom, there are figured bass numbers: ♭, 6, . 6, 6/4, 7/5, 6/4, 5/4, 3, 2, 4/8, ♭.

on my ear. And charm - - - ny soul to rest.

to be blest. And count thee to be blest - - - to be blest.

8. 7. 6. 5.
6 5 4 3

6 4 5 3

6 5 7 7 6 7 #

N^o. 281

Hercules

Largo O scene O scene of unexampled woe! Sy O fun of glory sunk so low! what language can our sorrow tell, Sy

Gallant Sy unhappy chief Sy farewell, unhappy unhappy chief farewell, Sy what language can our sorrow

tell, unhappy gallant chief farewell, Sy O scene of unexampled woe! Sy O fun of glory sunk so low! what language

can our sorrow tell, what language can our sorrow tell, unhappy chief unhappy chief what language can our sorrow tell, unhappy

Adagio chief farewell, Sy farewell gallant unhappy chief farewell, Sy

Hercules

Andante

N^o. 282

Andante

Hercules

Let not fame the tidings spread, to proud Oc.chalias conquer'd wall, let not fame the tidings spread, let not

fame - - - the tidings spread, to proud Oc.chalias conquer'd wall. let not

fame the tidings spread, to proud Oc.chalias conquer'd wall, let not fame - - - the tidings spread, to proud Oc

- cha - - lias conquer'd wall. let not fame the tidings spread, let not fame the tidings spread, to proud Oc

Hercules

N^o. 283

Andante

He who for Atlas prop'd the sky, now sees the

sphere beneath him lie,

In bright abodes,

of kindred gods,

a new admit - - - ted

guest, with purple lips, brisk Nectar sips, and shares th'ambro-sial feast, th'am-bro-sial feast.

and shares - - - th'ambro - - - - - fial feast th'ambrosial feast.

He who for Atlas prop'd the sky, He who for Atlas prop'd the sky, now sees the sphere beneath him
 lie, now sees the sphere beneath him lie, in bright abodes
 of kindred gods, a new admitted guest, with purple lips, brisk Nectar sips, and shares th'ambrosial feast, th'am-
 brosial feast, and shares th'ambrosial feast

Musical score with five systems of staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the vocal line. The score is in common time (C) and features a variety of musical styles, including classical and romantic.

N^o. 284

Siciliana Larghetto

Hercules

Prologue.

celstial seats descending, Joys di-vine a while suf-pend-ing. Sy Gods have left their heav'n a-bove. Gods have left their heav'n a-bove, to taste the sweeter heav'n of love, to taste the sweeter heav'n of love, Sy to taste the swe-ter heav'n of love, Sy from coe-lestial seats descend-ing, Joys di-vine awhile suf-pend-ing. Sy Gods have left their heav'n a-bove, to taste the

sweeter heav'n of love, to taste - - the heav'n of love, gods have left their heav'n a - - bove, to taste the

sweeter heav'n of love, to taste - - to taste the swee - - ter heav'n of love.

Cease my

passion then to blame, cease to scorn a godlike flame, cease to scorn a god-like flame, a godlike flame, cease to

scorn a god-like flame, cease my passion then to blame, cease to scorn a god-like flame. Sy Da Capo

N^o. 285

Allegro

The musical score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Allegro'. The key signature is one flat (B-flat). The score consists of six systems of music. The lyrics are written below the vocal line. The piano part includes various fingerings and ornaments marked with asterisks.

Arm Arm ye brave, Sy Arm Arm ye brave, a no-ble cause a no-ble cause,

The cause of Heav'n your Zeal demands, a no-ble cause, the cause of Heav'n your Zeal demands, a no-ble cause the

cause of Heav'n your Zeal demands, Sy Arm Arm ye brave, Sy Arm Arm ye brave, a no-ble cause,

Arm, Arm, Arm Arm ye brave, Arm, Arm, Arm Arm ye brave, a noble cause, the cause of Heav'n your Zeal demands, a

no. 1. le caufe, Arm Arm ye brave, a no - ble caufe, the caufe of Heav'n your Zeal demands, Sy your Zeal, the caufe

Heav'n your Zeal demands, Sy In defence of your Nation, Religion, and

Laws, the Almighty JEHOVAH will strengthen your hands, In defence of your Nation, Religion, and Laws, the Almighty JEHOVAH will

streng then, the Almighty JEHOVAH will strengthen your hands, Arm. Arm, Arm Arm ye brave, a no - ble

caufe, the caufe of Heav'n, demands your Zeal, a noble caufe Arm Arm ye brave, Arm Arm ye brave, the caufe of Heav'n your Zeal demands.

N^o. 286

Allegro

The first system of the musical score is written for piano. It consists of a treble and a bass staff, both in C major and common time. The tempo is marked 'Allegro'. The treble staff begins with a melodic line, while the bass staff provides a rhythmic accompaniment with sixteenth-note patterns. The system concludes with the vocal entry 'Hail, hail hail Ju...'.

The second system continues the piano accompaniment and includes the vocal line. The lyrics are: '... de...a happy land, ju... de...a happy land, sal...va...tion prospers in his hand,'. The piano part features a steady sixteenth-note accompaniment. The system ends with the vocal line on a whole note.

The third system continues the musical piece. The lyrics are: '... dea happy land, ju... dea happy land, sal...va...tion prof...pers in his hand,'. This system includes a third vocal line, likely for a different voice part, which enters with the lyrics 'Ju... de...a happy land, salva...tion prospers in his hand,'. The piano accompaniment continues with its characteristic sixteenth-note texture.

hail hail Ju-de-a happy land, hail, hail hail, hail hail hail, hap

hail hail Ju-de-a happy land, Ju-de-a happy land hail hail hail, Ju-de-a happy

6 6 6 5 6 5 6 5

- py happy land, fal-va tion prospers in his hand, fal-va

land Ju-de-a hap-py land, fal-va tion prof-pers in his hand, fal-va

7 5 4 6

tion prof-pers in his hand.

tion prof-pers in his hand.

5 4 5

N^o. 287

Allo Sound an Alarm, found an Alarm, your silver trumpets found, and call the brave, and on - ly

brave, and on - ly brave, a round, call the brave, call the brave, and on - ly brave a -

- round, found an Al - arm your sil - ver

trumpets found, your trumpets found, your trumpets found, and call the

brave and on - ly brave, and call the brave and on - ly brave, and on - ly brave a -

round call the brave, call the brave

and on-ly brave a-round. Who

lift-eth follow; to the field a-gain, Jus-tice with courage is a thousand men, is a

thousand men, Jus-tice with courage Jus-tice with courage is a thou- sand men, is a

thousand men, is a thou- sand men.

No. 288

Andante Larghetto

With Honour let desert be crown'd, Sy the trumpet ne'er in vain shall found, Sy the trumpet ne'er in

vain shall found the trumpet ne'er in vain shall found - - - with Honour let desert be crown'd -

- , with Honour let desert be crown'd, the trumpet ne'er in vain shall found, the

'rumpet ne'er in vain shall found, Sy but all at tentive to alarms, but

all at- tentive to alarms, the willing Nations rise to Arms to Arms & conquering or conquer'd, & conquering or

conquer'd, claim the prize, and conquering or conquer'd, claim the prize.

of happy earth, or far more happy skies, and conquering or conquer'd, claim

and claim the prize, of hap- - py earth, or far more happy skies. and claim the prize, of hap- - py earth, or far more hap- - py

skies.

N^o. 289

Largo

O Mirror of our fickle state! O Mirror of our fickle state! in birth, in
 strength, in deeds how great, in birth, in strength, in deeds how great. O Mirror of our
 fickle state! Sy in birth, in strength, in deeds how great, Sy in birth, in strength
 in deeds how great. Sy from highest glory fall'n to
 Low. Sunk in the deep abyss of woe Sunk in the deep abyss of

586 4 2 6 4 4 6 5 5b 6 5 6 5 5 4 6 4 4

Handwritten musical score for the piece "Woe" by J. S. Bach. The score is written on six staves, with the top three staves representing the vocal line and the bottom three staves representing the basso continuo line. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line, and the figured bass notation is written below the basso continuo line. The piece is in a minor key, as indicated by the B-flat key signature and the overall mood of the music. The score is written in a clear, legible hand, and the ink is dark. The paper appears to be aged, with some discoloration and wear visible. The piece is titled "Woe" and is from the Notebook for Anna Bach, BWV 999. The score is a single system, and the piece ends with a double bar line on the sixth staff.

Woe Sy from highest glory fall'n to low, funk in the deep abyfs of woe - - - funk in the deep abyfs of

Woe Sy funk in the deep abyfs of woe - - - funk in the deep abyfs of

Woe Sy from highest glory fall'n to low - - - funk in the deep abyfs of

Woe - - - funk in the deep abyfs of woe.

587

N^o 291

Allegro

mezzo pia

6

for

Traitor to Love I'll sue no more,

Pia

77

6
4

6

6
46
3

for pardon scorn'd your threats give o'er, I'll sue no more, your threats give o'er!

Traitors to Love I'll hear no more, the Charmers voice your arts give o'er,

6

5

6

6
7

6

6

Traitor to Love,

Traitor to Love,

I'll sue no more,

I'll sue no

the Charmers voice your arts give o'er,

Traitors to Love, Traitors to Love,

I'll hear no more the Charmers voice,

more for pardon scorn'd your threats give o'er, your threats give o'er, I'll sue no more, I'll sue - - no more, I'll sue no
 your arts give o'er, give over your arts, I'll hear no more, no more, I'll hear - no more,

more, your threats give o'er, Traitor to Love, Traitor to Love, I'll sue no more, for par - don scorn'd, I'll
 I'll hear no more, I'll hear no more, Traitors to Love, Traitors to Love I'll hear no more, the Char - mers

sue - no more, no more, no more, your threats give o'er, your
 voice, the Char - mers voice,

threats give o'er, I'll sue no more, I'll sue no more.
 your arts give o'er, your arts give o'er, I'll hear no more, I'll hear no more.

N^o. 292

Allegro

raise that Heav'n and Earth may hear how we re-joyce

that Heav'n and Earth may hear how we re-joyce

that Heav'n and Earth may hear how we re-joyce. Sy

Loud as the Thun- ders awfull Voice in notes of Triumph, notes of Praile,

in notes of Triumph, notes of Praile, so high Great Dagon's name we'll raise

that Heav'n and Earth may hear how we re-joyce

sy that Heav'n and Earth may hear how we rejoyce, how we re-

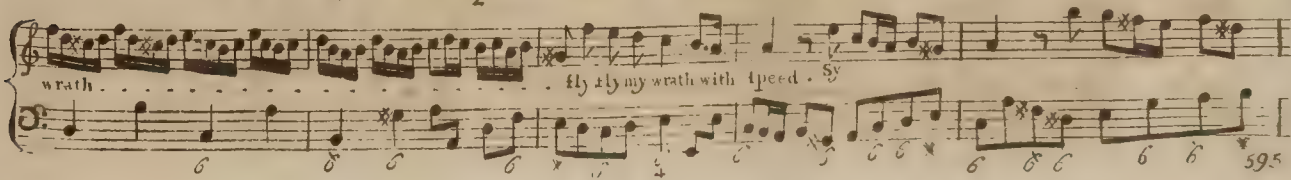
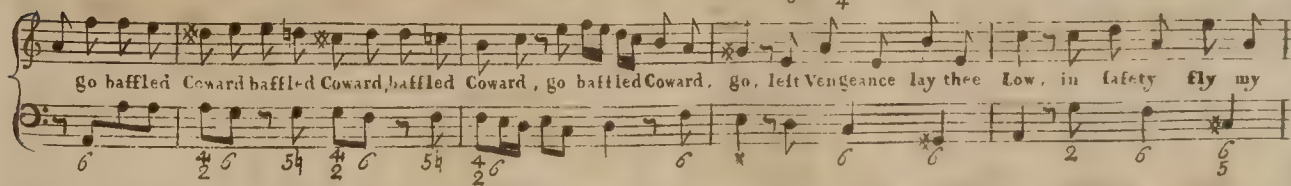
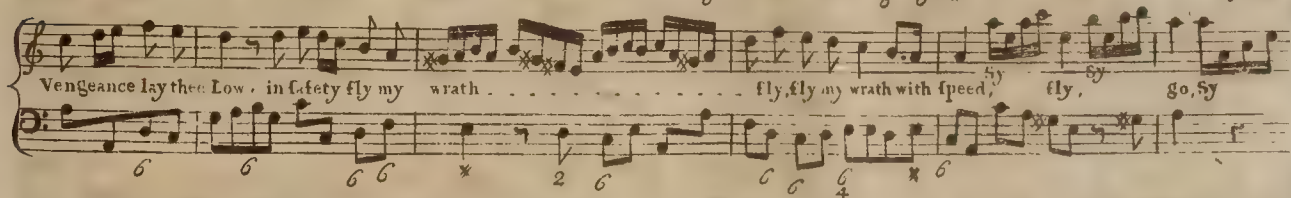
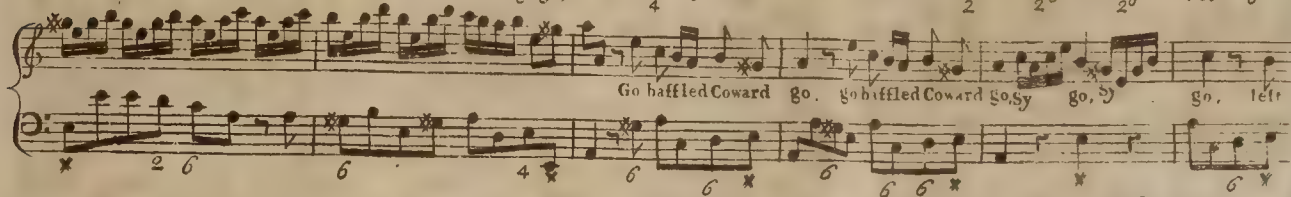
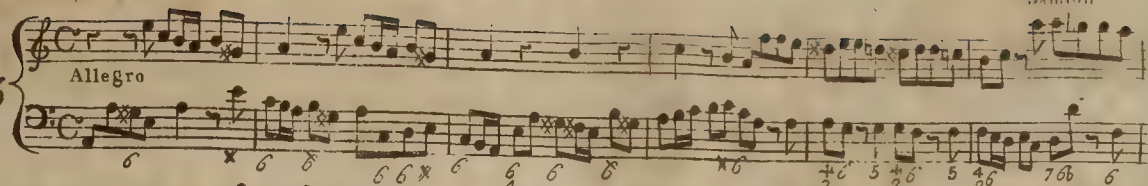
-joyce sy that

Heav'n and Earth may hear how we rejoyce.

594

Sanford

Allegro



Prefume not on thy God, prefume not on thy God, who under foot has trod, who under foot has

trod, thy strength and thee, thy strength and thee, at greatest need, who under foot has trod thy strength and

Go baffled Coward, go, go baffled Coward, go, go baffled Coward, go, go baffled Coward, baffled
thee, at greatest need, prefume not on thy God, prefume not on thy God, prefume not, prefume not, pre.

Coward, baffled Coward, go baffled Coward, go, left Vengeance lay thee Low . . . go fly
-fume not, prefume not, on thy God, on thy God, who under foot has trod, thy strength & thee, at

N^o. 294

Allegro

See the tall Palm that lifts the head

See the tall Palm that lifts the head, on

Jordans sedgy side, on Jordans sedgy side: his tow'ring branches cur- ling spread, his tow'ring branches

curling spread - and bloom in gracefull pride

See the tall Palm that lift the head, on Jordans sed- gy fide, his tow'ring

598

branches cur - ling spread, his tow'ring branches cur - ling spread his tow'ring branches cur - ling spread

and bloom in gracefull pride, see, see the tall

palm that lifts the head, his tow'ring branches cur - ling spread and bloom in gracefull

pride. each meaner Tree regardless

springs, nor claims our scornfull eyes Thus thou art first of Mortal Kings, and wis - est of the wise, thus thou art first of

Mortal Kings, and wis - est, and wisest of the wise. *s. Dal Segno*

599

Nº 295

Allegro

Semele

No! no I'll take no

left, *Sy* then all in full excess, your Oath it may allarm you, *Sy* your Oath it may allarm -

Sy you, your Oath it may allarm - you, *Sy*

No! no I'll take no lefts, *Sy* then all in full excess, your Oath it may allarm you, *Sy* your Oath it may allarm -

larm - you, *Sy* your Oath it may allarm

you, *Sy* No no I'll take no lefts, *Sy* then all in full excess, *Sy* your Oath it may allarm -

4 47 4 6 6

you, your Oath it may alarm you, it may alarm you, yet haste and prepare, for I'll know what you are, with all your powers arm you, I'll know what you are, yet haste and prepare, with all your powers all your powers arm you, you, with all your powers arm you. Da Capo

N^o. 296

Allegro

Semele

Defpair no more shall wound me, Sy Defpair no more shall wound me, since you so kind do prove, since you so kind do prove, des-
 pair no more shall wound me, shall wound me, Sy defpair no more shall wound -
 me, Sy since you so kind to kind - - since you so kind - - to kind do prove, Sy
 defpair no more shall wound me, since you so kind do prove, Sy def-
 pair no more shall wound me, despair no more shall wound me, Sy since

you fo kind do prove, since you fo kind do prove, since you fo kind fo kind since you fo kind do prove - , since you fo kind do prove,

since you fo kind do prove, des pair no more shall wound me,

since you fo kind since you fo kind do prove, sy

All Joy and blifs fur round me, my

foul is tun'd is tun'd to love, all Joy -

fur round - me, my foul is tun'd is tun'd to love, sy Da Capo

Adg^o

This is a handwritten musical score on aged paper. It consists of ten staves, each with a treble and bass clef. The music is written in a style typical of 18th-century manuscript notation. The lyrics are written below the staves, often with a 'sy' (sings) marking. Figured bass notation is present below the bass staves, indicating the harmonic structure. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'Adg^o' (Adagio). The paper shows signs of age, including some staining and wear at the edges.

No. 297

Andante

4th Semel.

Lay your doubts and fears a-side, and for Joys a-lone pro-vide, and for Joys a-lone pro-vide

Lay your doubts and fears a-side, and for Joys

Joys - and for Joys a-lone pro-vide

and for joys - - - alone pro - vide. Sy

tho' this human form I wear, think not I man's falshood bear, think not I man's falshood bear, tho' this human form I

wear, think not I man's falshood

bear, Lay your Da Capo dal Segno 'S.

Nº. 298

Largo

Semely

My Rack-ing thoughts by no kind slumbers freed, by

no kind slumbers freed, but painfull nights do Joyfull days succeed, do Joyfull days, do Joyfull days, do Joyfull days, do Joyfull days succeed

do Joyfull days suc-ceed.

My Racking thoughts by no kind slumbers freed, by no kind slumbers

freed, by no kind slumbers freed, but painfull nights but painfull nights do Joyfull days succeed, but painfull nights do

Joyfull days suc-ceed - - - but painfull nights do Joyfull days suc-ceed.

No. 299

h h

Stroh

I ever am granting, you always complain, you always complain, you always complain, I ever am granting you always complain, yet

always complain, you always complain, I always am wanting, I always am wanting, yet never obtain, I always am wan

ting, yet never yet never yet never obtain, I always am wanting, I always am wanting, yet never obtain, I ever am granting, you always com

plain you all ways com plain you all ways com plain, I ev er am gran ting you all ways com plain you all ways com

plain, I ev er am gran ting, I ev er am granting, you all ways com plain, you all ways com plain,

N^o. 300

Largo

Ingratitudes the Queen of crimes, for all the rest are of her

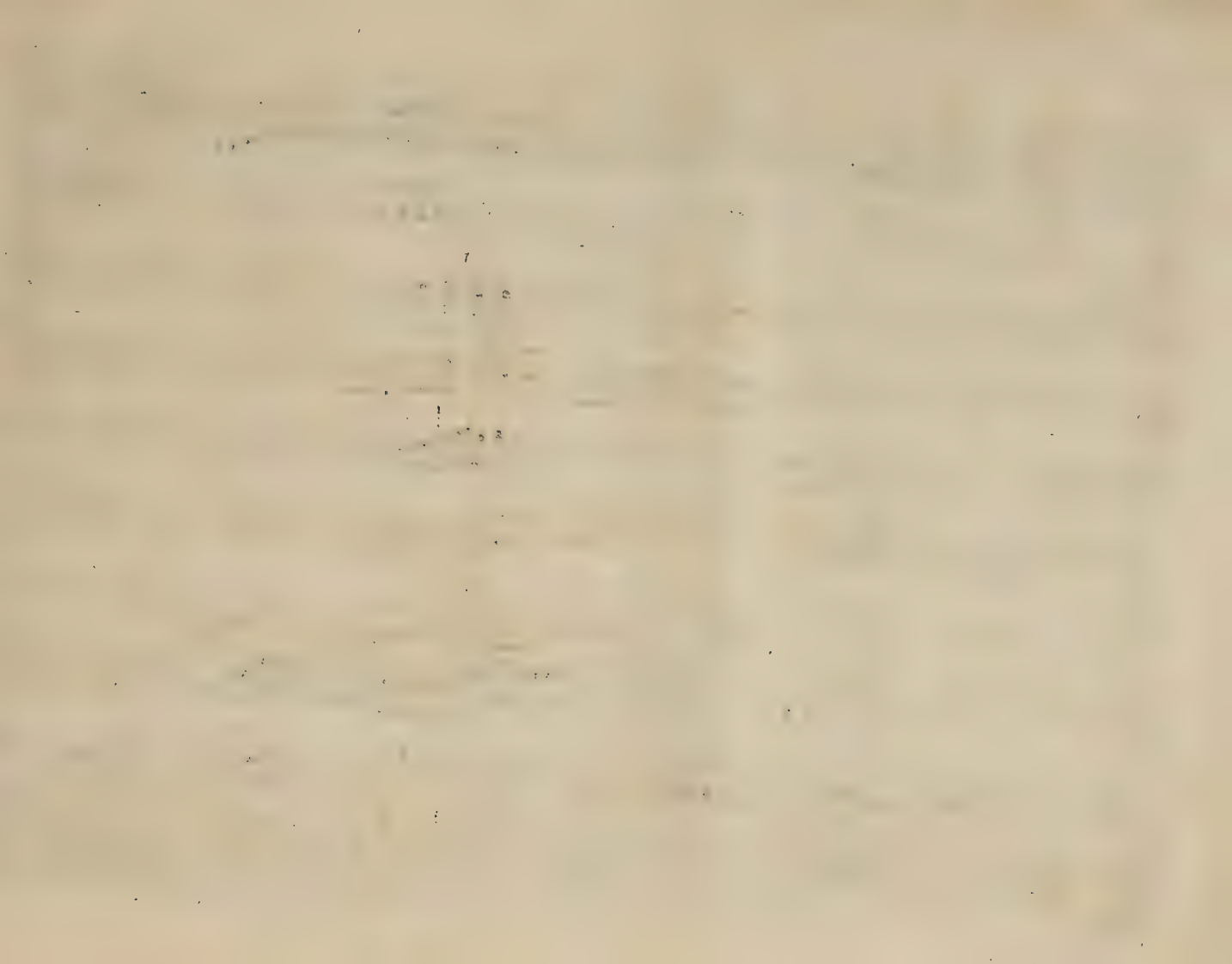
train, Sy Ingratitudes the Queen of crimes, for all the rest are of her train, Sy her sure attendants at all

times, the great supporters of her reign, her sure attendants at all times, the great support

ters the great supporters of her reign, Sy If one you then ungrateful call you crown him Monarch of them all, if one you

then ungrateful call you crown him Monarch of them all, you crown him

Monarch of them all, if one you then ungrateful call you crown him Monarch of them all, Sy



No. 301

Andante Larghetto

For be - hold

Darkness shall cover the earth, and gross Darkness the people, and gross Darkness the people, but the Lord shall arise - - -

- - - up on thee, and his glo - - - ry shall be seen up on thee, and his glo - - ry shall be seen upon thee, and the gentiles shall

come to thy light, and kings to the brightness of thy rising. Larghetto

The people that walked in

dark. - - - nefs that walked in dark. - - - nefs, Sy the people that walked that walked in Darkness have seen a great light, have seen a great light,

the people that walked that walked in darknets have teen a great light, Sy the people that walked that walked in

darknets that walked in dark - nels the people that walked in dark - nels have teen a great light, have teen a great light - a great

light - -, have teen a great light, Sy and they that dwell that dwell in the land of the sha

dow of death, Sy and they that dwell that dwell in the land that dwell in the land of the shadow of death, Sy

upon them hath the light thined, Sy and they that dwell that dwell in the land of the sha - dow of death, up

on them hath the light - - thined, up on them hath the light thined. Sy

Nº. 302

Andante

Thou shalt break them thou shalt break them with a rod

I. ron, Sy. thou shalt dash them in pieces like a pot - - - ters ves. sel,

thou shalt dash them in pieces in pieces like a pot - - - ters

Sy. ves. sel, Thou shalt break them thou shalt

break them with a rod of iron, thou shalt dash them in pieces like a

pot - ters vessel, thou shalt dash them in pieces like a pot -

ters vessel, like a pot - ters vessel, thou shalt dash them in pieces like a

pot - ters vessel. thou shalt dash them in pieces like a pot -

ters vessel.

615

N^o. 505

And^{te} O death O death where where is thy sting O death where is thy sting, O death O

O grave O grave where where is thy vic-to-ry, where is thy vic-to-ry,

death where is thy sting, O death where is thy sting, where is thy sting, O death where is thy sting, O death O death where.

O grave where is thy victo-ry, where is thy victo-ry, O grave where is thy victo-ry, O death where is thy sting, O

O death where is thy sting, where where is thy sting, O grave where O grave where is thy vic-to-ry, O grave O

death O death where where is thy sting, O grave - - O grave where O grave where is thy vic-to-ry, O death

grave where is thy victo-ry, O death O grave O death where is thy sting, O grave where is thy victo-ry, O death where is thy sting, O death O grave O death where is thy sting, O grave O grave where is thy vic-to-ry, O death O death where is thy sting, where O grave where is thy vic-to-ry, O death where where is thy sting, where where is thy sting, O grave where is thy victo-ry, O grave O death where where is thy sting, O grave O grave where is thy victo-ry, O grave where is thy vic-to-ry, the sting of death is sin, the sting of death is sin, and where is thy sting, O grave O grave where is thy victo-ry, O grave where is thy vic-to-ry, the sting of death is sin, and the strength of sin is the law, the sting of death is sin, and the strength of sin is the law, the strength of sin is the law, the sting of death is sin, the sting of death is sin, and the strength of sin is the law.

Joshua

N^o. 304

Andante

While Kedron's brook to Jordan's stream, its Silver Tribute pays, or while the glo-

rious Sun, or while the glorious Sun shall beam, on Canaan golden rays, on Canaan golden

rays. While Kedron's brook to Jordan's stream, its Silver Tribute pays, or while the glorious

Musical score for the hymn "Sun Shall Beam, on Canaan Golden Rays". The score is written on two staves. The upper staff is in treble clef and contains the melody, which is a series of eighth and sixteenth notes. The lower staff is in bass clef and contains the accompaniment, which is a series of eighth and sixteenth notes. The lyrics "Sun shall beam, on Canaan golden rays" are written below the upper staff. The key signature is one flat (B-flat) and the time signature is 6/8. The score is marked with a "C" for common time and a "6" for the time signature. The piece ends with a double bar line and a repeat sign.

rays. So long the Me - mo - ry shall last, so long the

Me - mo - ry shall last, of all the ten - der Mercies past, of all

Handwritten musical score for the hymn "The tender Mercies past." The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody in the upper staff features many beamed sixteenth and thirty-second notes, with some notes marked with an asterisk (*). The bass line in the lower staff consists of eighth and sixteenth notes, also with some asterisks. The text "the tender Mercies past." is written below the bass staff. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature has one flat (B-flat), and the time signature is 6/8. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with a double bar line and a final chord. The number '617' is written at the bottom right of the page.

So long the Me - - mory shall last, fo long the Me - - mory shall last, of all the

The first system of music consists of a treble and bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment. There are several musical markings, including asterisks (*) and the number 6, indicating specific notes or measures.

ten - der Mercies past, of all

The second system continues the melody and accompaniment. The treble staff has the lyrics "ten - der Mercies past, of all". The bass staff continues the harmonic support. Musical markings like asterisks (*) and the number 6 are present.

the tender Mercies past, fo long the Me - - mory shall

The third system of music. The treble staff lyrics are "the tender Mercies past, fo long the Me - - mory shall". The bass staff continues the accompaniment. Musical markings include asterisks (*) and the number 6.

last, of all the tender Mercies past.

The fourth system of music. The treble staff lyrics are "last, of all the tender Mercies past.". The bass staff continues the accompaniment. Musical markings include asterisks (*) and the number 6.

618

The fifth system of music, which appears to be the end of the piece. It features a treble and bass staff with musical markings like asterisks (*) and the number 6. The page number "618" is written at the bottom left.

N^o. 305

Larghetto

Josua

Oh! who can tell, * Oh! who can hear of Egypt and not shed a tear, sy

6 Violonc:

Oh! who can tell, sy Oh! who can hear, of Egypt and not shed a tear, Oh! who can tell, sy Oh! who can

hear, of Egypt and not shed a tear, and not shed a tear, sy

Or who will not on Jordan smile, sy

or who will not on

Jordan smile, releas'd from bondage on the Nile, releas'd from bondage on the Nile, or who will not on Jordan

smile - who will not smile, or who will not on Jordan smile

releas'd from bondage on the Nile, or

who will not on Jordan smile, releas'd from bondage on the Nile, who will not smile

or who will not on Jordan smile releas'd from bondage on the Nile.

No. 506

Pompato

The musical score is written for a piano and a vocal soloist. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Pompato'. The score consists of six systems of music. The lyrics are written below the vocal line. The piano part includes various fingerings and articulations, such as slurs and accents. The vocal line includes various ornaments, such as mordents and grace notes. The lyrics are as follows:

Tyrants, Tyrants whom no covenants bind, nor solemn Oaths can Awe, Tyrants whom no covenants bind, nor solemn Oaths can Awe, strove t'en-flave the free-born mind, strove t'en-flave the free-born mind, re-ligion, liberty and law, religion liberty and law, Tyrants, Tyrants strove t'en-flave the free-born mind, strove t'en-flave the free-born mind, re-ligion liberty religion and law, religion liberty law, strove t'en-flave

Handwritten musical score for the hymn "The Free Born Mind, Religion Liberty and Law". The score is written on ten systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves, with some words appearing on both staves of a system. The music features various musical notations including notes, rests, and ornaments. The lyrics are: "the free born mind, religion liberty and law, It's own vice gerent heav'n or - dains, to free the world & break & break th'oppressors chains, & break th'oppressors chains. - , th'oppressors chains. it's own vice gerent heav'n ordains, to free the world to free the world & break th'oppressors chains. - , & break th'oppressors chains, it's own vice gerent heav'n ordains, to free the world & break the oppressors chains." The score ends with a double bar line and a repeat sign.

N^o. 507

Largo e staccato

Im-pious mor-tal cease to

brave us, great Je-ho-vah soon will save us, great Je-ho-vah soon will save us, and his time we wait with pleasure, and his time we wait with plea-

- sure,

All his people he'll defend, and on their oppressors send plagues and vengeance without mea- sure.

all his people he'll defend, and on their oppressors send, plagues and ven-geance without measure, plagues and ven

gence without mea - sure, Sy

N^o. 308

Larghetto

Deborah

Now sweetly smiling

Sy peace descends, now sweetly smiling peace descends, and waves her down - ny wings, Sy her down - ny wings,

Now sweetly smiling peace descends, and waves - her down - ny wings, and waves her down ny wings, Sy each blessings

in her train at - tends, each Joy a - round her springs, each blessings in her train attends, each Joy a - round her each Joy a - round - - her

Adg! springs, each blessings in her train at - tends, each Joy each Joy a - round - - her a - round her springs.

N^o. 509

N^o. 509

Tyrant now no more we dread thee, all thy Infolence is o'er, all thy Infolence is o'er! Tyrant now no more we

dread thee, all thy Infolence is o'er, all thy Infolence is o'er! all thy Infolence is o'er -

all thy Infolence is o'er! Tyrant now no more we dread thee, all thy

Infolence is o'er, all thy Infolence is o'er, all thy Infolence is o'er, Tyrant now no more we dread thee, all thy Infolence is

over, all thy Infolence is o'er, all thy Infolence is o'er.
 all thy In- to - lence is o'er.
 Justice to thy ruin let thee, thou art fall'n, thou art fall'n to rife no
 more, to rife no more, thou art fall'n to rife no more, no more,
 to rife no more, thou art fall'n to rife no more - Da Capo

627

N^o 310

Andante

Straight mine Eye hath caught new pleasures while the

Landscape round it measures, russet Lawn and fallows gray, where the nibbling Flocks do stray.

Straight mine Eye hath caught new pleasures, while the Landscape round it measures, russet Lawns and fallows gray, where the

nibbling Flocks do stray! Straight mine Eye hath caught new pleasures, while the Landscape round it measures,

russet Lawns and fallows gray, where the nibbling Flocks do stray

Sy

Straight mine Eye hath caught new pleasures, while the Landscape round it measures, while the

6 6 5 6

Landscape round it mea - - - fures, russet Lawns and

6 6 6 6 6

fal - - lows gray, and fal - - lows gray, russet Lawns and fallows gray, where the

6 * 6 6 6 6

nibbling Flocks do stray - - - where the nib - bling Flocks do stray.

6 7 6 5 4 3

Allegro

6 6 6 5 5

N^o. 311

Watchfull Angels, watchfull Angels let her share,

your in-dulgent dai-ly care, watchfull Angels let her share, let her

share, your in-dulgent dai-ly care, your

dai-ly care, your dai-ly care, watchfull Angels let her share, Angels,

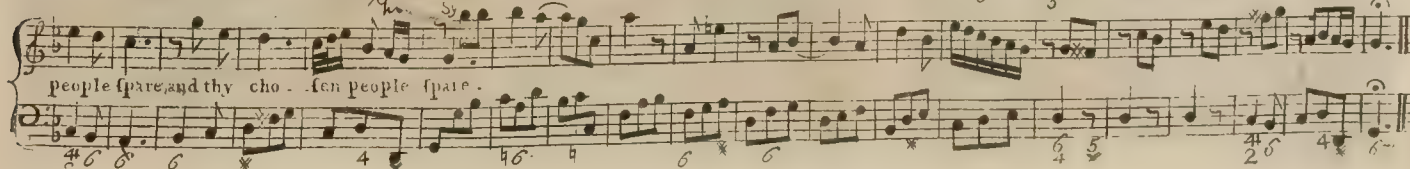
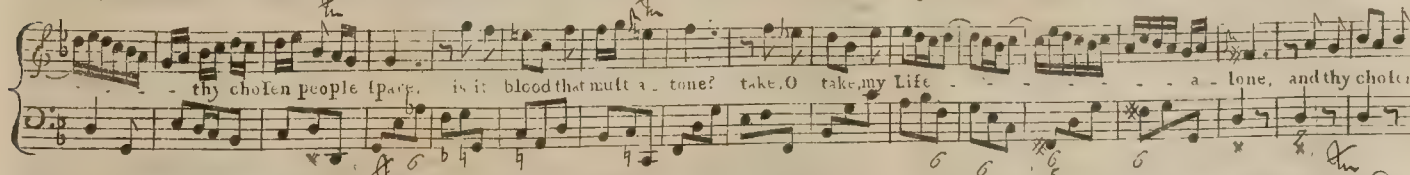
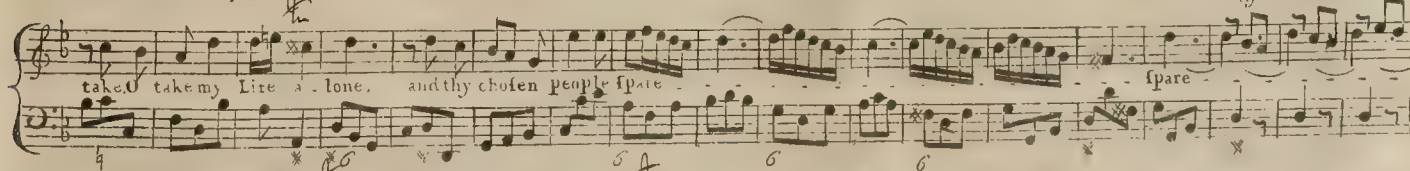
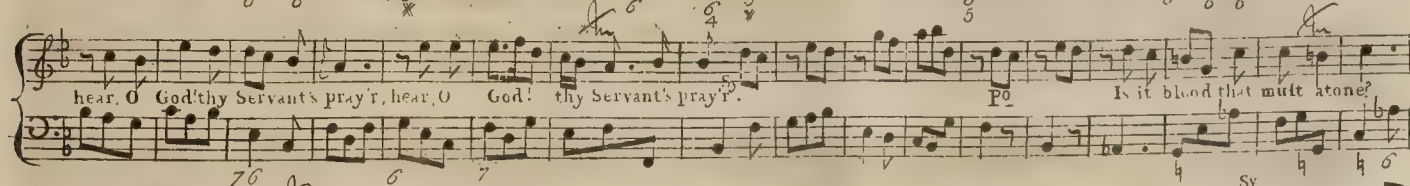
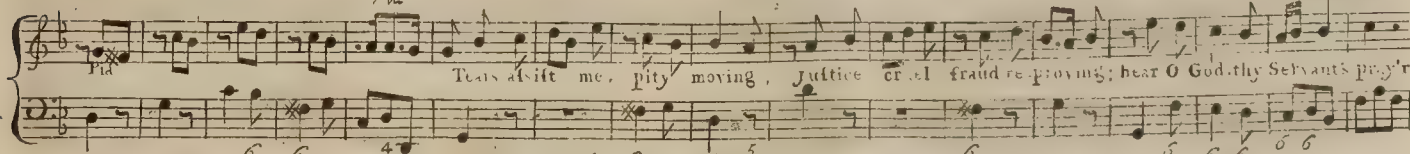
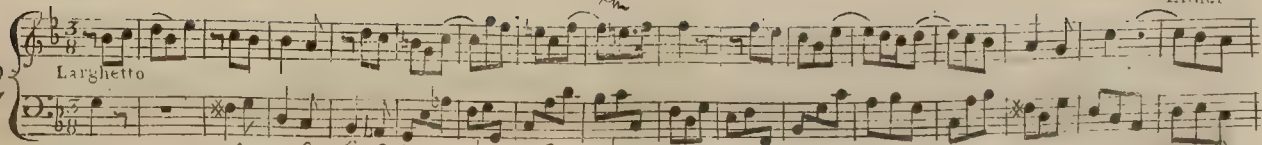
watchfull Angels let her share, your in-dulgent dai-ly care.

630. 6 6 6 5 6 6 6 5

N^o. 312

Larghetto

Elber



N^o. 313

Dread not righteous Queen the

danger, Love will paci.fy his Anger, fear is due to God alone, to God alone, fear is due to God alone - - - to God a - lone.

Dread not righteous Queen the danger, Love will paci fy his Anger - , fear is due to God alone, fear, fear, fear is

due to God alone, to God alone - fear is due to God alone - fear is due to God alone

Follow great Jehovahs calling for thy kindreds safety falling Death is better than a Throne, Death, death, death is better, death is better than a Throne.

N^o. 514

L'Allegro Il Penferoso

Larghetto

Each action will de

five new grace, Each action will derive new grace, from Order Measure Time and place, from Order Measure Time and

place, from Order Measure time & place, till life the goodly structure rise, in due proportion to the skies,

till life the goodly structure rise, in due proportion to the skies, till life the goodly structure rise, in due proportion to the skies, till

life the goodly structure rise, in due proportion to the skies.

N^o
N. 515

N^o. 515 *Pompato*

I'll to the

well trod fage anon, if JOHNSONS learned fock be on, sy

I'll to the well trod fage anon, I'll to the well trod fage a non, if JOHNSONS lear - ned fock be on, if JOHNSONS lear - ned

fock be on, sy

Or fweeteft SHAKESPEAR fan - cy's child, war - ble his

na - tive wood notes wild, war - ble Sy

his na - tive wood notes wild, Sy or sweetest SHAKESPEAR fancy's

child, Sy war - ble Sy war -

ble Sy war ble his na -

tive wood notes wild,

No
N. 516

Larghetto

No. 516

Larghetto

tr

Where shall I seek the charming fair, direct the way kind Genius of the Mountains, Sy Where shall I

seek the charming fair, direct the way kind Genius of the Mountains, Sy where shall I

seek the charming fair, direct the way kind Ge - nious of the Mountains, Sy

where shall I seek the charming fair, Sy where

where *Sy* where - where shall I seek the charming fair, direct the way kind Genions of the Mountains. *Sy*

O tell me

if you saw my Dear, seeks the the groves or bathes in crys.tal fountains, O tell - - - me tell me

if you saw my dear, *Sy* seeks the the groves or bathes in crys.tal fountains,

seeks the the groves *Sy* - - - or bathes in crys.tal foun.tains, *Sy* Da Capo

6.37

N^o. 317

Andante

Shepherd what art thou pur-suing Sy

ru-in, heedless running to thy ru-in, heedless running to thy

ru-in, share our Joy our pleasure share, share our pleasure share, Sy

Shepherd what art thou pur-suing, heedless running to thy ru-

in, share our Joy Sy share our Joy Sy share our Joy our pleasure share, our plea - - -

Share.

Leave thy pas - sion till to morrow, let the Day be free from sor - row, free from love and

free from care, free from love and free from care, free from love and free from care, Da Capo

N^o. 318

Allegro

Would you gain the tender creature, softly gently kindly treat her, Sy suffering is the Lovers part, softly

Sy gently Sy softly gently kindly treat her, suffering is the lovers part, Sy

would you gain the tender creature, Sy the tender creature, softly gently kindly

treat her, softly Sy gently Sy softly gently kindly treat her, suffering is the lovers

part, *sy* softly *sy* gently kindly treat her, suffering is the lover's part, *sv*

Beauty by con-straint pos-sess-ing, you en-joy but half the ble-s-ing, life-les

charms with-out the heart, life-les charms without the heart, beauty by con-straint pos-sess-ing,

you en-joy but half the ble-s-ing, lifeless charms with-out the heart. Da Capo

The musical score is written for a single melodic line, likely for a voice or a single instrument. It consists of six systems of music, each with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are written below the notes. The score includes a repeat sign (double bar line with two dots) after the first system. The 'Da Capo' instruction is at the end of the sixth system. The page number 641 is in the bottom right corner.

No. 319

Larghetto po re po

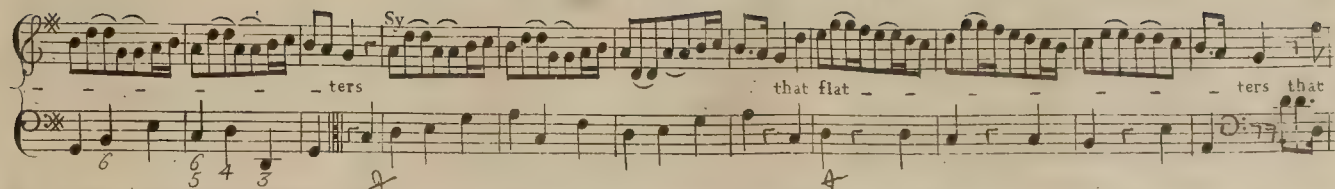
re Con

fi der fond shepherd how fleeting's the pleasure, that flatters our hopes in pursuit of the fair, Sy

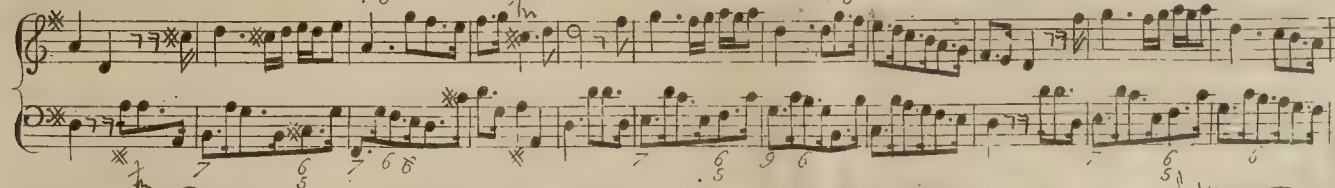
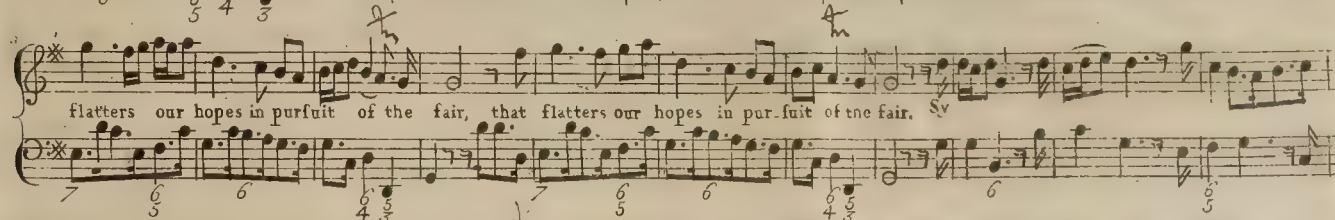
Con si der fond shepherd Sy how flee ting is the pleasure, Sy

that flat ters our hopes in pur luit of the fair, that flat

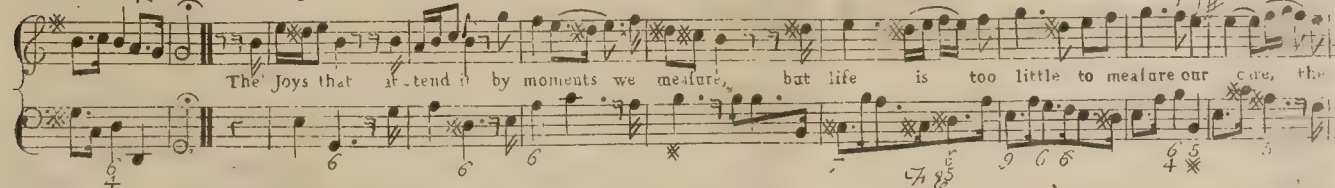
Sy
ters that flat - ters that



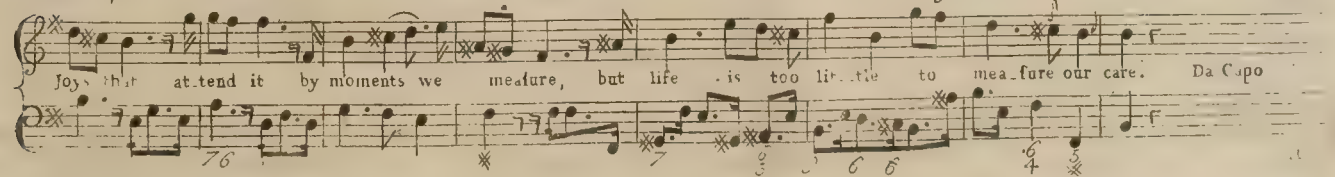
flatters our hopes in pursuit of the fair, that flatters our hopes in pursuit of the fair. Sy



The Joys that attend it by moments we measure, but life is too little to measure our care, the



Joys that attend it by moments we measure, but life is too little to measure our care. Da Capo



Andante e Staccato

N^o. 320

The Flocks shall leave the Mountains, the Floods the tur- tle

The Flocks shall leave the Mountains, the Floods the tur- tle Dove, the

Dove, the Nymphs forsake the fountains e'er I forsake my Love,

Nymphs forsake the fountains, e'er I forsake my Love the Flocks shall leave the Mountains, the Floods the turtle Dove, the Nymphs forsake the

The Flocks shall leave the Mountains, the Floods the turtle Dove, the

fountains, e'er I e'er I forsake my Love, e'er I forsake my Love e'er I forsake my Love.

Nymphs forsake the fountains, e'er I forsake my Love, e'er I forsake my Love, e'er I forsake my Love.

Torture, fury, rage, despair, I cannot cannot

$\frac{2}{b3}$ $\frac{6}{b7}$

The Flocks shall leave the Mountains, the Floods the tur - tle Dove, the Nymphs forsake the fountains, e'er -

The Flocks shall leave the Mountains, the Floods the tur - tle Dove, the Nymphs forsake the fountains e'er

hear, I cannot cannot bear, I cannot cannot bear, Torture, fury, I cannot cannot bear, I cannot cannot bear, Torture, fury, rage, dis -

$\frac{6}{4}$ $\frac{3}{b}$ $\frac{2}{b}$ $\frac{8}{6}$ $\frac{2b}{8}$ $\frac{6}{4}$ $\frac{5}{3}$

I - for - fake - my Love. Not show's to Larks to

I for - fake e'er I forsake my Love. Not show's to Larks to

= pair I cannot cannot bear, I cannot cannot bear, I cannot cannot bear I cannot cannot bear, no no I cannot cannot cannot bear.

4 $b3$ 4 3 4*3 6 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 6 4.5

pleating, not fun . . shine to the Bee, not sleep to toyl so eafing, as thefe dear fmiles to me, as thefe dear fmiles . .

pleating, not funshine to the Bee, not sleep to toyl so eafing, as thefe dear fmiles to me, as thefe dear fmiles . .

fly fwift thou mafy ruin fly fly fwift thou mafy ruin

6 6 b3 q3 b3 6 b3 q3 4 3 9 b3

to me, as thefe dear fmiles . . as thefe dear fmiles to

to me, as thefe dear fmiles . . as thefe dear fmiles . . to

fly fly fly thou mafy ruin fly thou mafy ruin fly . . dye prefumptuous Acis, dye prefumptuous Acis .

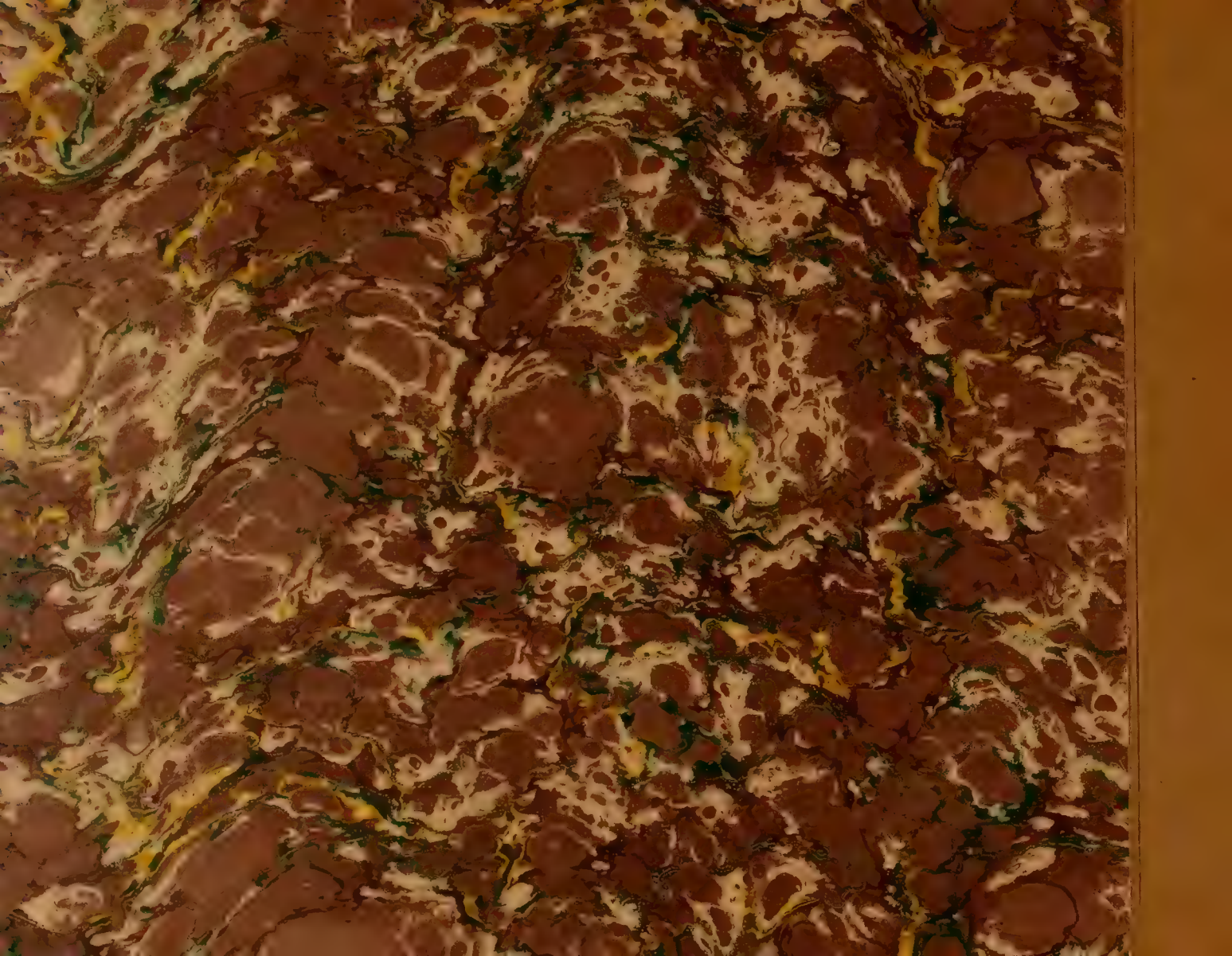
7 6 4 5 3 4 3 4 6 4 3 4 q3 7 6 7 4 q3

me .

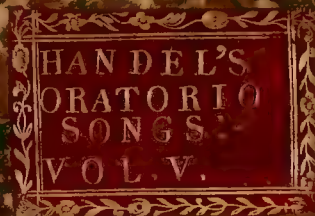
mi .

dye prefumptuous Acis dye dye dye prefumptuous Acis prefumptuous Acis dye .

100



HA 34



John George Quincy
1863

HANDEL'S SONGS

Selected from His ORATORIOS.

FOR THE

HARPSICORD, VOICE, HOB OY, OR

GERMAN FLUTE.

VOL. V.

*The Instrumental Parts to the above Songs may be had Separate
to Complement them for Concerts.*

London. Printed for I. Walsh in Catharine Street in the Strand.

OF whom may be had Compos'd by M^r HANDEL.

His Oratorios in Score. Bound in 14 Volumes
 His Operas in Score. Bound in 15 Volumes
 The Coronation and Funeral Anthem. 2 Volumes
 The Grand Te Deum and Jubilate
 Apollo's Feast, being the Favourite Songs and Overtures in Score
 from all his Operas in 6 Volumes
 Twelve Solos for a German Flute, Violin, or Harpsicord
 Thirteen Sonatas for 2 Violins and a Bass
 The Celebrated Airs from all his Operas and Oratorios, Set for a
 German Flute and a Bass in 6 Volumes.

For Concerts.

Sixty five Overtures for Violins &c. in 8 Parts
 Twelve Grand Concertos for Violins in 7 Parts. Opera 6.
 Six Concertos for Hoboys and Violins. Opera 3.
 Six Concertos for the Organ with Instrumental Parts. Opera 4.
 The Water and Fire Music for French Horns and Violins
 Sixty five Overtures for the Harpsicord
 Twelve Organ Concertos
 Six Voluntaries for the Organ
 Two Volumes of Lessons for the Harpsicord.

VOL. V.

A Table of the Celebrated Songs from M^r HANDEL'S ORATORIOS contain'd in this Book.

Numb.		Numb.		Numb.	
A		S		T	
Ah wretched Israel	333 <i>Judas Maccab:</i>	How willing my paternal love	358 <i>Samson</i>	Sorrow darkens	326 <i>Add!</i>
At Perfection. <i>Duet</i>	334 <i>Saul</i>	His mighty Arm	368 <i>Jephtha</i>	Such haughty Beauties	343 <i>Saul</i>
As cheers the Sun	347 <i>Joshua</i>	How great, how many	370 <i>Occasional Ora:</i>	Sad Solemn Sounds	384 <i>Add!</i>
A Father offering up } Waft her Angels }	367 <i>Jephtha</i>	Haste thee Nymph	378 <i>L' Allegro</i>	Sharp Violins	393 <i>Dryden's Ode</i>
Ah Jealousie	372 <i>Joseph</i>	Hide me from days	379 <i>Il Penferoso</i>		
Above measure	374 <i>Senele</i>	How green our tertile	383 <i>Add!</i>		
B		I			
But lo the Angel	339	In sweetest harmony	342 <i>Saul</i>	Then free from Sorrow	337 <i>Samson</i>
Brave Jonathan	341 <i>Saul</i>	Indulge thy faith	361 <i>Solomon</i>	Torments alas!	338 <i>D^o</i>
Behold the monstrous	350 <i>Belfazzar</i>	L		Thy Rebuke hath	340
C		Love founds the alarm	377 <i>Acis and Gala:</i>	Thou God most high	351 <i>Belfazzar</i>
Charming Beauty	321 <i>Add!</i>	Love from such a Parent	385 <i>Add!</i>	The Princes applaud	356 <i>Alexand^r's Feast</i>
Call forth thy Powers	332 <i>Judas Maccab:</i>	Loathsome Urns	388 <i>Time & Truth</i>	Turn not O Queen	360 <i>Esther</i>
Can the black Ætheop	353 <i>Belfazzar</i>	M		The Parent Bird	363 <i>Susanna</i>
Come to my arms	376 <i>Senele</i>	My strength is from	357 <i>Samson</i>	The Oak that for a thousand	364 <i>D^o</i>
Come with gentle	380 <i>L' Allegro</i>	Musick spread	366 <i>Solomon</i>	Tho' the Honours	369 <i>Theodora</i>
E		More sweet is that name	375 <i>Senele</i>	To keep afar from	371 <i>Joseph</i>
Enjoy the sweet	396 <i>Choice of Her:</i>	More sweet is that name	375 <i>Senele</i>	Thou had'st my Lord	373 <i>D^o</i>
F		Mirth admit me	397 <i>L' Allegro</i>	Thy Musick is divine O King	381 <i>Add!</i>
Fain wou'd I know	323 <i>Add!</i>	Mighty Love	398 <i>Alexander Bal:</i>	The torrent that sweeps	391 <i>Susanna</i>
Far brighter than	328 <i>D^o</i>	N		The soft complaining Flute	392 <i>Dryden's Ode</i>
Faſte destructive	330 <i>Time & Truth</i>	No more complaining	329 <i>Add!</i>	Thrice happy	399 <i>Alexand^r's Feast</i>
G		O		The Lord is a Man of War	400 <i>Israel in Egypt</i>
Great in Wiſdom	327 <i>Add!</i>	O never, never how we down	331 <i>Judas Maccab:</i>	W	
God of our Fathers	335 <i>Samson</i>	O what pleasure. <i>Duet</i>	334 <i>Alexander Bal:</i>	Wile men flattery	322 <i>Add!</i>
Great Author	386 <i>Alexander Bal:</i>	O peerless Maid	348 <i>Joshua</i>	While yet the tide	345 <i>Saul</i>
Go aſſert	395 <i>Choice of Her:</i>	Oppreſt with never	349 <i>Belfazzar</i>	Who calls my parting Soul	359 <i>Esther</i>
H		O dearer then. <i>Duet</i>	352 <i>D^o</i>	Words are weak. <i>Duet</i>	362 <i>Solomon</i>
Happy Beauty	324 <i>Add!</i>	On fair Euphrates	390 <i>Susanna</i>	When thou art nigh	365 <i>Susanna</i>
Haste Israel haſte	346 <i>Joshua</i>	O Lord how many	394 <i>Occasional Ora:</i>	Wife, great and good	382 <i>Add!</i>
He choſe a mournfull Myle	355 <i>Alexand^r's Feast</i>	P		Where do thy Ardours. <i>Duet</i>	387 <i>D^oborah</i>
		Pleasure's gentle	325 <i>Add!</i>	Whilst you haſt	389 <i>D^o</i>
		R		Y	
		Rejoyce O Juſeph	354 <i>Judas Maccab:</i>	Your charms to ruin	336 <i>Samson</i>

N^o. 321

Larghetto

Time and Trust.

Charming Beauty, Sy

stop the starting Tear from flowing, charming Beauty, Sy

stop the starting Tear from flowing all a -

Violoncello Solo

down the rosy Cheek, all down the rosy Cheek, stop the starting Tear from flowing all a - down the rosy Cheek. *tr* *pu tutti*

Charming Beauty, Sy

stop the starting Tear from flowing all a - down the rosy Cheek, charming Beauty, Sy charming Beauty Sy stop the starting Tear from flowing all a - down the rosy

Cheek, stop the starting Tear from flowing, stop the starting Tear from flowing all a - down the rosy Cheek. *tr* *pu tutti*

Pleasure still new charms be - stowing, Pleasure still new charms bestowing, ever cheerful Pleasure seek, Pleasure still new charms be -

stowing, ever cheerful, Sy ever cheerful Pleasure seek, ever cheerful Pleasure seek, ever cheerful Pleasure seek, Charming Beauty, Sy Dal Segno, S.

Nº. 322

Larghetto

Wife men

flatt'ring, may de-ceive you, with their vain mys-te-rious Art with their vain mysterious Art,

ma-gic charms can ne'er re-leave you, nor can heal the wounded heart, no magic charms

can ne'er releive you, ma-gic charms can ne'er re-leave you, nor can heal the wounded heart,

can not heal the wounded heart. *Sy*

But true Wisdom can relieve you, Godlike

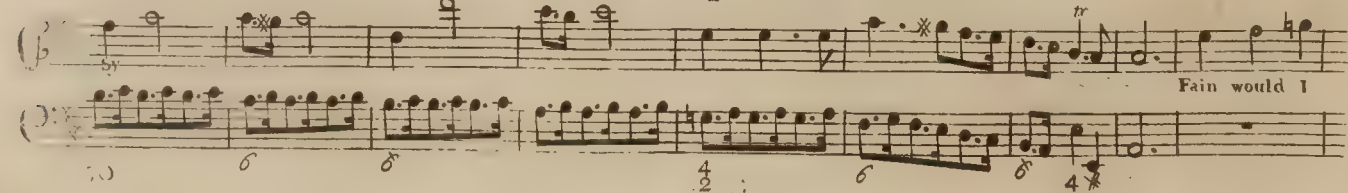
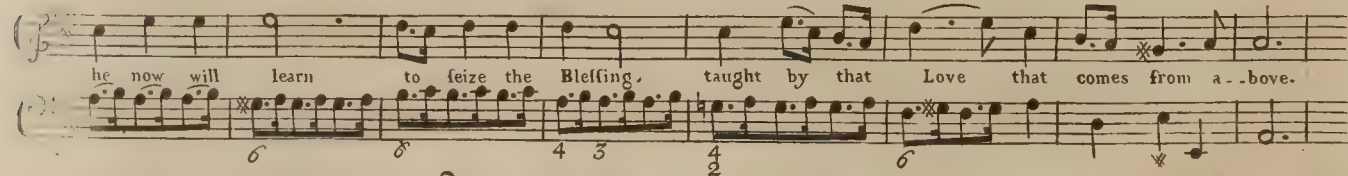
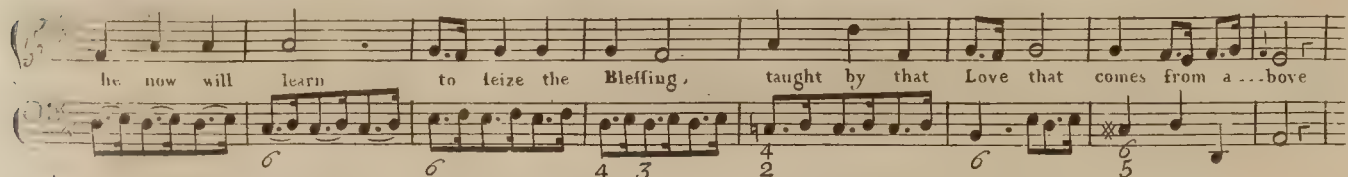
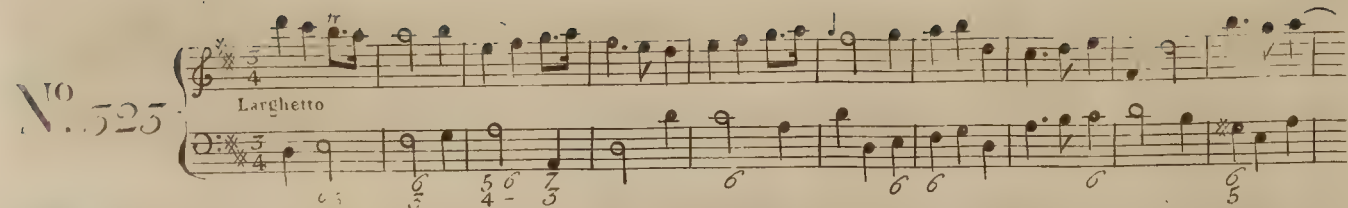
Wisdom from a..bove, Godlike: Wisdom from a..bove, this a..lone can ne'er de..ceive you, this a..lone can

ne'er deceive you, this a..lone all Pains re..move. *Sy*

Dal Segno *S.*

No. 525

Larghetto



hope your threatening's a...vailing, Sy and your reproofs feverely prevailing, and your re-proofs fe-

6

-verely pre-vailing, enforce'd with Tears of maternal Love, Fain would I hope your threatening's a-

4 6 4 5 3 6 6

-vailing, and your reproofs fe- - - verely pre-vail-ing, and your re-proofs fe- - - verely pre-

4 3 6 4 3 6 6

-vailing, enforce'd with Tears of maternal Love, enforce'd with Tears of maternal Love, Sy

6 4 5 3 6 6 5 4 3 6 5

5 6 7 4 - 3 4 2 6 6

N^o. 524

Time & Truth

Happy beauty.

hap-py hap-py. Happy beauty who fortune now fmil-ing with gay pleasure and sport time be-guil-ing ftill en-

joys the sweet April of Life ftill enjoys the sweet April of Life

hap-py beau-ty happy beauty who fortune now fmil-ing ftill en-joys

the sweet April of Life, still enjoys - the sweet April of Life enjoys the sweet April of Life, Sy

still enjoys - still enjoys - still enjoys - the sweet April of Life, Sy the sweet April of

Life, Sy

Come indulge then no doubts to perplex you

Sy Nor permit any sorrow to vex you come, indulge then no doubts to perplex you

nor per-mit any forrow to vex you, but be free from all care and all strife,^{Sy}

Figured bass: 7, 6, 5, 5, 8, 6, 6, 5

come indulge then no doubts to per-plex you nor permit a ny forrow to vex you but live free from all care and all

Figured bass: 6, 6, 6

strife, come live free from care live free from strife, happy beau-ty but live free from care from care and all

Figured bass: 7, b, b7

strife, ^{tr}Sy come in_dulge then no doubts to per-

Figured bass: 6, 6

-plex you nor per-mit a ny forrow to vex you come en-joy the fwest April of Life, come en-

Figured bass: 654, 4, 6, 6, 6, 6, 6, 6

joy - the sweet April of Life, come live free from care live free from strife happy beau - ty

but live free from care from care and all strife hap - py

beau - - ty but live free from all care and all strife.

N^o. 325

Time and Truth

Nº 325

Pleasure's gentle Zephyrs playing, bid thee fail with-out de-lay-ing, and the

Port of blifs ob-tain - of blifs ob-tain. Sy Pleasure's gentle - Zephyrs

playing, play - ing, bid thee fail - ing, bid thee fail with-out de-lay-ing.

and the Port of bliss - - obtain, and the Port of bliss - - ob-tain.

Let not doubt-full fear con-

-found thee, taste the Joys that now furround thee, nor let Pleasure smile in vain, taste the Joys that

now furround thee, nor let Pleasure smile in vain, nor let Pleasure smile in vain - - not let

Pleasure smile in vain. Da Capo

The musical score is written on six systems of staves. Each system consists of a vocal staff (treble clef) and a piano/continuo staff (bass clef). The key signature is one flat (B-flat). The tempo is marked 'Allegro' at the beginning. The lyrics are written below the vocal staff. The piano part includes figured bass notation (numbers 1-7) and various musical ornaments (trills, mordents, etc.). The score ends with a 'Da Capo' instruction, indicating a repeat of the beginning. The page number '057' is written in the bottom right corner.

N^o. 326

Largo

Time & Truth

Sorrow darkens evry feature, as when

o'er the face of Nature, gloomy Clouds their Mantle throw.

gloomy my Clouds their Mantle throw.

Sorrow darkens evry feature as when o'er the face of Nature, gloomy Clouds their mantle throw

their mantle throw. gloomy Clouds their mantle throw.

Pleasure all a-round en-lightens like the fun that gai-ly brightens like the fun that gai-ly

brightens Nature's Landkip here be- low. like the sun that gai- ly brightens Na- ture's land- fkip here be-

low. for row dark- ens ev- ry fea- ture as when over the face of Nature gloo- my Clouds their mantle

throw. for row dark- ens ev- ry fea- ture as when o'er the face of Na- ture gloo- my

Clouds their mantle throw. - their mantle throw. gloo- my Clouds their mantle

throw. Sy

No. 327

Great in wisdom, Great in glo-ry, thee all

Nations shall proclaim. thee all Nations shall proclaim.

Great in wisdom, Great in glory thee all nations shall pro-claim. thee all nations shall pro-

-claim. shall pro-claim. shall pro-claim. thee all na-tions shall pro-claim.

Future times re-cord thy story and with wonder sing thy

Name future times re-cord thy story and with wonder fing thy Name great in wisdom
 great in
 glory thee all nations shall pro-claim. great in wisdom great in glory
 thee all nations shall pro-claim. thee all nations shall pro-claim. shall proclaim. shall proclaim. thee all
 na. tions shall pro-claim. Sy

The musical score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes. The score includes various musical notations such as accidentals (sharps, flats, naturals), rests, and dynamic markings. The lyrics are: "Name future times re-cord thy story and with wonder fing thy Name great in wisdom great in glory thee all nations shall pro-claim. great in wisdom great in glory thee all nations shall pro-claim. thee all nations shall pro-claim. shall proclaim. shall proclaim. thee all na. tions shall pro-claim. Sy".

No. 528

Allegro

Far brighter than the morning, thy glorious name a - dor - ning, let fame reward thy care,

let fame reward thy care, let fame - reward - reward - thy care, let fame reward thy care,

far brighter than the morn - ing,

thy glorious name a_dorning. far brighter than the morning. thy glorious name a_dor-

- - ning, let fame reward thy care, let fame reward thy care, let fame - reward thy care.

let fame reward thy care, far brighter than the morning thy glorious name a_dor

- - ning let fame reward thy care, let fame reward thy care, let fame reward thy care.

let fame reward thy care

That heroes late de- scending, like thee our

caufe de- fending, may thy great worth de- clare - - - Sy may thy great worth de- clare,

that heroes late defend- ing, like thee our caufe defend- ing, may thy grea- te worth declare - - - may thy great

worth de- clare may thy great worth declare - - - Sy may

thy great worth de- clare, may thy great worth de- clare, Dal fe- gno 'S.

N^o. 529

Andante

No more complaining, no more disdaining, see Pleasure reigning without con-

troul, see Pleasure reigning without controul, see Pleasure reigning without controul, no more complaining, no more disdaining, see Pleasure

reigning without controul, see Pleasure reigning without controul, see Pleasure reigning without controul, 3rd Time Al Rit dal Segno, 3.

Still more delighting, sweetly in-vi-ting, new charms ex-ci-ting the raptur'd Soul, new charms ex-ci-tir g

Da Capo

the raptur'd Soul, new charms ex-ci-ting the raptur'd Soul. 2^d Ritornello

N^o. 330

Allegro

Time & truth

False destructive ways of pleasure, leave and court a

Nobler treasure, in the star - - - ry realms a -bove, in the star - - -

- ry realms a -bove, false destructive ways of pleasure leave and court a

Nobler treasure, leave and court a nobler treasure, in the star - - - ry realms a -bove in the

Star - - - - - ry realms a-bove. leave and court a nobler treasure, a nobler trea - -

- - - - - fure, in the starry realms a-bove. Sy

Here tho' follis fons de-fy me, yet in vain they seek to fly me,

yet in vain they seek to fly me while through all the world I rove. while through all through all the world I

Sy rove. Dal Segno 'S.

S.

N^o. 331

Sig^a Frasi

Judas Maccabeus .

Andante

Oh! never never bow we down, Oh never never

bow we down, to the rude stock, or Sculptur'd Stone, never never bow we down, Oh! never never bow we down, to the rude stock, or Sculptur'd

Mr Beard

Stone, Oh! never never bow we down, Oh! never never bow we down to the rude stock, or Sculptur'd Stone, never never bow we

Oh! never bow we down, Oh! never never

down, Oh! never never bow we down, to the rude stock, or Sculptur'd Stone, never never bow we down, Oh! never never

bow we down, to the rude stock, or Sculptur'd Stone, never never bow we down, never never bow we down,

bow we down, to the rude stock, or Sculptur'd Stone, never never bow we down, never never bow we

never never bow we down, Oh! never never bow we down, to the rude flock, to the flock, or Sculptur'd Stone.

down, no no never never bow we down, to the flock, or Sculptur'd Stone.

But ever worship Is-ra-els God, e - ver o - bedient to his awfull nod, e - ver o - bedient to his awfull nod.

Oh! never never bow we down, never never bow we down, Oh! never never bow we down, to the rude

Oh! never never bow we down, never never bow we down, no no never never bow we

stock, or Sculptur'd Stone, but e - ver worship Israels God, e - ver o - bedient to his awfull nod.
down to the rude stock, or Sculptur'd Stone, but e - ver worship Israels God, e - ver o - bedient to his awfull nod.

N^o. 332

Allegro

Judas Maccabeus.

Call forth thy pow'rs my Soul and dare,

Call forth thy pow'rs my Soul and dare, the conflict, the conflict of un-e-e-qual war

the conflict of un-e-e-qual war, Call forth thy pow'rs my Soul, and dare

and dare, the conflict of un-e-e-qual war and dare, the

conflict of un-e-e-qual war. Great is the glory of the conqu'ring

670 6 4 3

4 7

Sword, of the conq'ring Sword that Triumphs in sweet Li-ber-ty restor'd, that Tri-umphs in sweet

Li-ber-ty restor'd, in sweet Li-ber-ty restor'd! Call forth thy pow'rs my Soul and

dare, Call forth thy pow'rs my Soul and dare, Call forth thy pow'rs my Soul and

dare, the conflict the conflict of une-qual war

- and dare the conflict of un-e-qual war.

N^o. 333

Judas Maccabeus

Largo

Violoncello

Ah! wretched wretched

Israel fall'n how Low, fall'n how Low, ah! - wretched If-rael ah! wretched Israel fall'n how Low,

Sy fall'n how Low, Pianiff^o from Joy-ous transport Sy from

Joy-ous transport to def-pending woe wretched If-rael wretched wretched fall'n fall'n from

Joy-ous trans- - - port to def-pend - - - - ing woe.

N^o. 334

O! what Pleasures Past expressing, O! what Pleasures flow from pure and constant Love, O! what Pleasures

past expressing, O! what Pleasures flow from pure and constant Love,

All is Joy, and all is blest -

O! what Pleasures

ing, all is Joy, all is blessing which the circling hours improve.

past expressing, flow from pure and constant Love, O! what Pleasures, past expressing,
O! what Pleasures past expressing, flow from pure and constant Love, O! what Pleasures, past ex-
flow from pure and constant Love, - flow from pure and constant Love, -
prefiging, flow from pure and constant Love, - flow from pure and constant Love, -
All is Joy, and all is blessing, All is Joy, all is blessing, All is Joy, and all is blessing, All is Joy all is
which the circling hours the circling cir- cing hours improvi.
blessing, which the circling hours the cir- cling hours im- prove.

O! what Pleasures past expressing, flow from pure and constant Love,

O! what Pleasures past expressing, flow from pure and constant Love,

O! what Pleasures, past expressing, flow from pure and

O! what Pleasures, past expressing, flow from pure and

Adagio

Sy

constant Love, flow from pure and constant Love.

constant Love flow from pure and constant Love.

675

No. 555

Samson.

Larghetto

God - - of our Fathers

What is Man, so proud, so vain, so great in sto-ry;

God - - of our Fathers what is

Man so proud, so vain, so great in story, so great -

- - in sto - ry

His fame a blast, his

Life a span, a bubble at the height of glo - - ry at the height of glo - ry

His fame a blast, his life a span, a bubble at the height of

glo- ry. Oft he that

is exalted high, unseemly falls in human Eye; oft he that is ex- alt- ed high - unseemly

falls, unseemly falls in human Eye, unseemly falls - - - unseemly falls in human Eye, unseemly

falls - - - in human Eye.

N^o. 336

Samfon.

Larghetto

Your Charms to ruin led the way, Sy My fense deprav'd, my strength enflav'd, as I did
 love you did betray, Sy you did betray, as I did love you did be-tray! Sy
 Your Charms to ruin led the way, my fense de-prav'd, Sy my strength enflav'd Sy as I did
 love you did betray, Sy how great the cur-, how hard my fate, Sy

5 3 4 6 4 6 6 6 5 6 4 5
 6 5 6 7 6 6 5 6 4 5 7 6 4 6 6 6 5
 6 6 4 5 6 4 6 5 6 4 5 6 5 6 4 5 6
 6 7 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

To pass life's Sea with such a mate, how great the curse, how hard my fate, to pass life's Sea with such a mate, with such a mate, To pass life's Sea with such a mate, how Great the curse, how hard my fate, how Great the curse, how hard my fate, To pass life's Sea with such a mate.

679

No. 557

Samfon

Then free from for-row

free from thrall Sy Then free from for-row free from thrall all blyth and gay

Sy with sports and play Sy we'll ce-le-brate

his fes-ti-val Sy Then free from for-row Sy

free from thrall Sy all blyth & gay Sy with sports and play

we'll ce-leave his fef-ti-val Sy with sports and play

all blyth and gay - - - we'll celebrate his fef-ti-val then free from for-row free from thrall Sy

we'll celebrate his fef-ti-val all blyth and gay with sports and play well ce-leave - - - brate

we'll ce-le-brate his fef-ti-val Sy

No. 558

Largo e Staccato

Torments alas! are not confind, Sy to heart, or head, or breast,

So

to heart, or head, or breast, Sy

Torments alas! are not confind, to heart, or head, or breast but will a secret

passage find,

in to the very inmost mind, Sy

with pains intense - oppressed, that rob the soul it self of Rest, Sy

that rob

the soul

it self

- of rest,

that rob

the soul

it self

of rest,

with pains

intense op-

- prest, Sy

that rob

the soul

it self

of rest,

with pains

intense

opprest,

that rob

the soul

it self of rest.

Adg^o

Sy

No. 339

Andante

But Lo! the Angel of the Lord came upon them, and the glo - - ry of the

First system of musical notation. The treble staff contains a vocal line with lyrics. The bass staff contains a complex accompaniment of sixteenth notes. The key signature is one flat (B-flat), and the time signature is common time (C).

Lord shone round a - bout them, and they were fore afraid, fore a - afraid, fore afraid, and they were fore afraid,

Second system of musical notation. The treble staff continues the vocal line. The bass staff continues the accompaniment. The key signature remains one flat.

but lo! the Angel of the Lord came upon them and the glo - - ry of the Lord shone round a -

Third system of musical notation. The treble staff continues the vocal line. The bass staff continues the accompaniment. The key signature remains one flat.

- bout them, the Angel of the Lord came up on them, and the glo - - ry of the Lord shone round a - bout them,

Fourth system of musical notation. The treble staff continues the vocal line. The bass staff continues the accompaniment. The key signature remains one flat.

and they were fore afraid, and they were fore afraid, fore afraid, and they were fore afraid.

Fifth system of musical notation. The treble staff concludes the vocal line. The bass staff concludes the accompaniment with a final cadence. The key signature remains one flat.

No
N. 340

Thy rebuke hath broken his heart, he is full of heaviness he is full of heaviness Thy rebuke hath broken his heart

he looked for some to have pity on him but there was no man neither found he any to comfort him he looked for some to have

pity on him but there was no man neither found he any to comfort him

Be hold and see be hold and see if there be any

forrow like unto his forrow

behold and see if there be any sorrow like unto his sorrow behold and see if there

be a ny for row like un to his for row.

694

N^o. 341

Saul

Brave Jonathan his Bow neer drew, but wing'd with Death, but wing'd with

Death his Ar - - - row, his Arrow flew, and drank the blood of slaughter'd foes, and dra - - -

- - - nk, and drank the blood of slaughter'd foes. Nor drew great Saul his Sword in vain, It

reek'd where e'er he dealt his blows, with En - - - trails of the mighty flain, nor drew great Saul his Sword in vain, it

reek'd where e'er he dealt his blows, with En - - - trails of the migh - - - ty flain.

N^o. 342

A Tempo Giusto

In sweetest Harmony they liv'd, nor death, nor death, nor death, their union cou'd divide. In

sweetest Harmony they liv'd, nor death, nor death their union cou'd divide, nor death their union cou'd divide.

The pious Son ne'er left his Father's side, but him defending, but him defending, but him defending, bravely,

bravely, bravely dy'd, the pious Son ne'er left his Father's side, but him defending, but him defending, but him de

fending bravely, bravely, bravely dy'd, a lo!s too great, a lo!s too great to be furviv'd, sy a lo!s too

great, too great - - - to be furviv'd,

For Saul ye Maids of Is...rael moan, to whose indulgent care you owe the

Scarlet and the Gold you wear, and all the Pomp in which your Beauty long has thone, and all the Pomp in

which your Beauty long has thone.

N^o. 543

Moderato

Saul

Such haugh-ty beau-ties ra-ther move a--

6 6 6 S.

verfion than en-gage our Love

Sy

Such haughty beauties rather move a-verfion

6 6 6 6 6

than en-ga

6 6 6 6 7 7 7 6 7 6

Sy

ge. our Love than en-gage our Love

Such

7 # 2 6 6 4 # 6 4/2 6 # 4 5 #

haughty beauties rather move a-verfion than en-gage

6 6 6 6 6 6 6 4 5

Sy

our Love our Love

Such haughty beauties rather move a ver-

fion than en-gage our Love Sy Such

haughty beauties rather move a ver-fion then engage our Love

They on-ly can our cares beguile who gently speak and sweetly smile who gently speak and sweetly smile if virtue in that drefs ap-pears

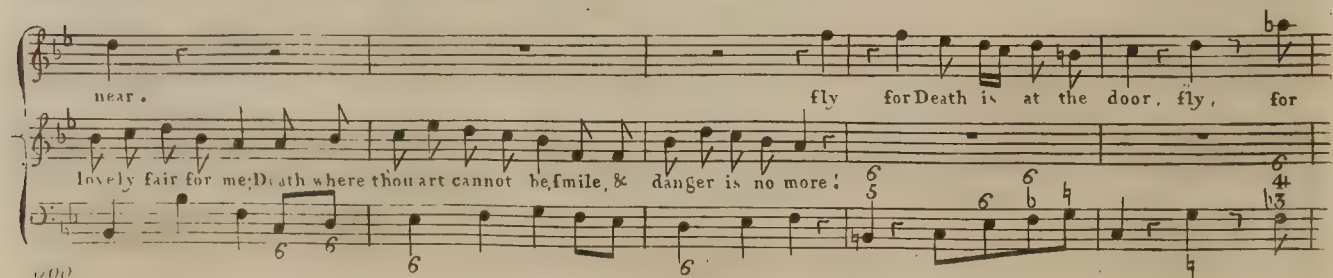
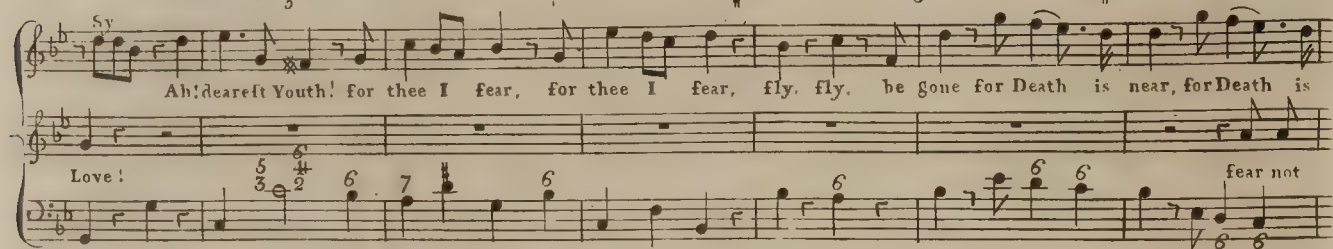
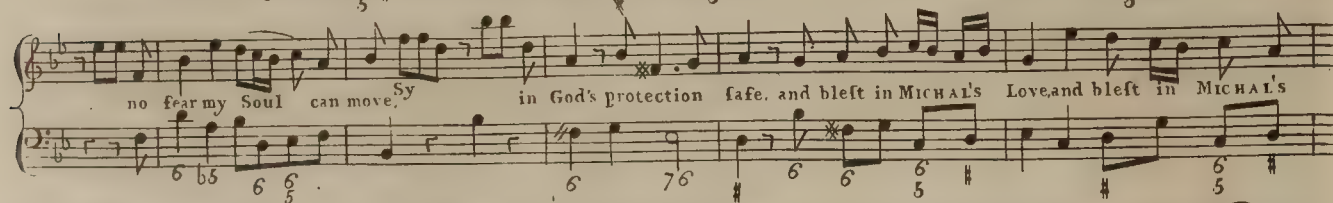
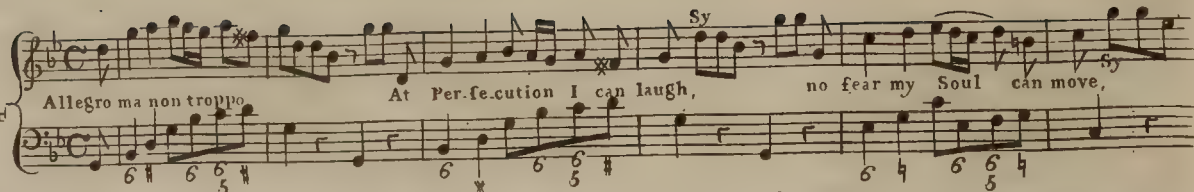
who that fees who that fees can Love for-bear who that fees can love for-bear such

Adagio

659

No. 344

Allegro ma non troppo



Death is at the door, Oh! dearest dearest Youth for thee, I fear for thee.

fear not lovely fair for me: fear not lovely fair for me, Death where thou art cannot

see the Murd'rous hand comes on, stay no longer fly be gone, fly, fly, Ah! dearest dearest

be; Love - - ly fair, smile, smile, and danger is no more, Love - - ly

Youth stay no longer fly be gone.

fair.

N^o 345

largo *po* *po* *Saul*

While yet the Tide of Blood runs high to God thy future Life devote thy Bar-ly

Vi-gour all ap-ply his glo-rious ser-vice to pro-mote

2
So shall thy great Creator Bless
And bid thy Days serenely Flow
So shall thy Youthfull Happiness
In Age no diminution know

3
With sweet reflections thou shalt taste
Declining gently to thy Tomb
The pleasure of good Actions past
And hope with Rapture Joys to come

N^o. 346

Joshua

Allegro ma non troppo

Hafte. Israel hafte

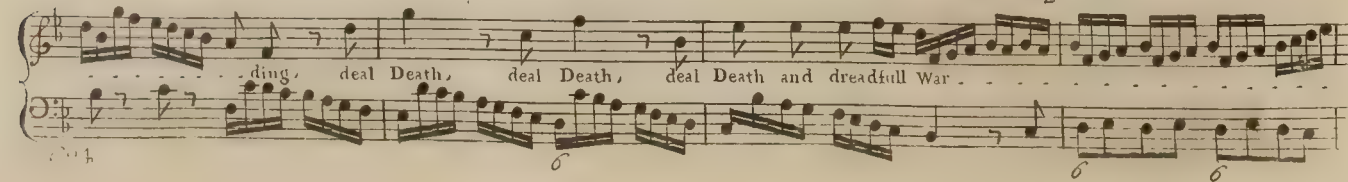
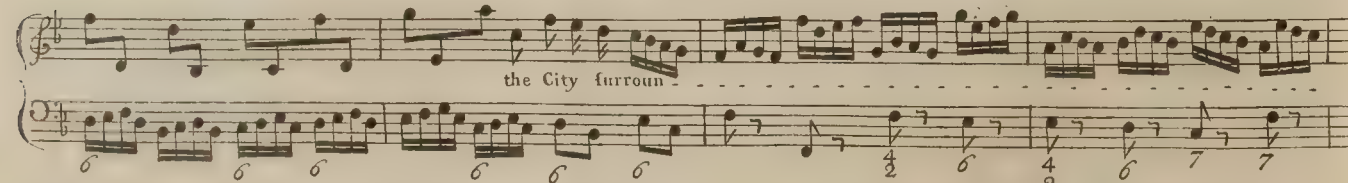
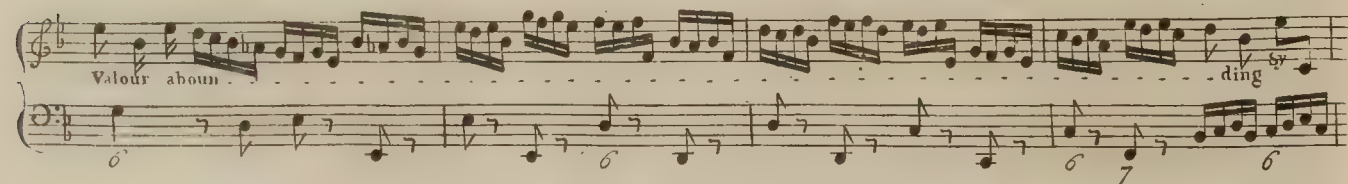
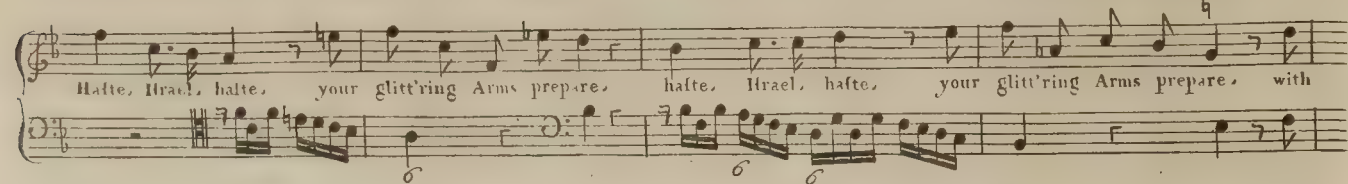
Violone e Bafsons Pia

haste, Israel haste, your glitt'ring Arms prepare, with Valour abounding, the City surroun . . .

ding the City furrounding, deal Death, deal

Death and dreadful War

and dread - - - - - full, dreadfull War.



deal Death and dreadfull War. hafte. Ifrael. hafte. your glitt'ring Arms pre-

pare with Valour abounding, the City furrounding. deal Death and dreadfull War. with Valour abounding, the

City furrounding. deal Death and dreadfull War. deal Death and

Adg^o

dreadfull War.

Sy

N^o. 347

Larghetto

As cheers the Sun, As cheers the Sun the tender flow'r that links beneath a falling show'r &

rears its drooping head, As cheers the Sun, As cheers the Sun the tender flow'r that links beneath a falling show'r and

rears its drooping head, thy

presence doth my pow'r controul, darts Joy like lightning thro' my Soul, and all my cares are

fled, As cheers the Sun, As

cheers the Sun the tender flow'r, that sinks beneath a falling show'r, that sinks beneath a falling show'r and
 rears its drooping head, thy presence doth my pow'r controul, darts Joy like lightning thro' my Soul, and
 all my cares are fled, and all my cares are fled, and all my cares are fled, are
 fled, and all my cares are fled,

Ady⁷ *Sy*

N^o. 348

Larghetto

Joshua

O peer-less maid with beau-ty blest of ev-ry plea-ing

Sy O gen-erous youth whom Vir-tue fires and Love and Li-ber-ty in- spires

charm pos-sess

as

as first in Val-our thou art deem'd for truth thou art no less for

first in Vir-tue thou art deem'd

for truth thou

truth no less es-teem'd as first in Val-our

as first in Val-our for truth thou art no less es-

art no less es-teem'd

as first in Vir-tue

for truth thou art no less es-

deem'd O generous youth as first in Val-our as first in
 deem'd O peer- less maid as first in Vir-tue as first in Vir-tue

6 7 6 7 # 6 4 # 6 6 7 # 6 7 # 5

Val-our as first art deem'd as first in Val-our for truth thou art no -
 as first thou art deem'd as first in Vir-tue for truth thou art no -

3 6 5 8 7 5 6 6 5 # 6 6 5 # 6 9 8 # 7 5

Adagio
 - - less ef- - deem'd for truth thou art no less ef- - deem'd Sy
 - - less ef- - deem'd for truth thou art no less ef- - deem'd

7 # 5 # 7 7 4 # # 6 7

4 # 6 6 7 6 # 6 7 8 6 7 #

Nº. 549

Larghetto

Belfalzer

Op-pressed with never ceasing grief I drag a painfull weary Life a painfull Life a weary Life

Op-pressed with never ceasing grief Opprest with grief Op-pressed with never ceasing-grief I drag a painfull

Life of all that made life sweet bearest no hope but in revenge is left but in revenge

Sy no hope no hope no hope but in revenge is left Sy of all that made life

sweet be-reft of all that made life sweet be-reft no hope but in revenge is left but in revenge
 no hope but in revenge is left no hope no hope but in revenge no hope but in re-
 venge no hope but in revenge but
 in revenge is left.

Musical score for a song, featuring lyrics: "sweet be-reft of all that made life sweet be-reft no hope but in revenge is left but in revenge". The score is written on six systems of two staves each (treble and bass clef). The music includes various notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). The lyrics are written below the staves, with some words underlined. The score ends with a double bar line.

N^o. 350

Belfhazzar

Allegro

Behold the montrous human Beast be-

hold the montrous human Beaft, wal..lowing in exceffive Feaft, wal..lowing. Sy wal..lowing. Sy

wal..lowing in exceffive Feaft. Sy

Behold the montrous hu..man Beaft, the mon..strous Beaft, behold the montrous Beaft, the montrous human Beaft,

wal - lowing, wal - lowing, wal - lowing, wallowing in ex-cel-tive

Feast, wal - lowing in ex-cel - sive Feast. No more his makers Image found, but

self degraded to a Swine, he fi - - - xes, grov - - ling on - - the ground, he fi - - - xes, grov - - ling,

grov - - ling, grov - - ling on - - the ground, his portion of the Breath divine, his portion of the

Breath divine. Be — Dal Segno .S'

No. 351

Thou God most high and thou a lone, un-chang'd for ever dost re -

main; through boundless space extends thy throne, thro' all E - ter - ni - ty thy reign.

thro' boundless space, thro' boundless space - - - extends thy throne, thro' boundless space extends thy

throne, thro' all E - ter - ni - ty thy reign, - - - thro' all E - ter - ni - ty thro' all E - ter - ni - ty thy

reign. As nothing in thy

fight the rep-tile Man ap-pears how-e'er imagin'd Great, who can impair thy might in heav'n or earth who

dares dispute thy pow'r, thy will is fate. Thou God most high and thou a-

-lone unchang'd for ever doft remain, thro' boundless space extends thy throne, thro' all E-ter-ni-ty thy

reign. thro' all E-ter-ni-ty thro' boundless space extends thy throne thro' all E-ter-ni-ty thy reign, -

thro' all E-ter-ni-ty thy reign.

705

N^o. 352

Reichartz

Andante

Fine

O dearer than my Life for bear profane not O my son with impious rites Jehovah's Name re -

member what his Arm has done the Earth contains not half his fame remember remember remember And his Vengeance fear

My Beard

O Queen this

hatefull theme for bear joyn not against your Son with Captive slaves your countrys foes joyn not against your Son remem.ber re -

member remember what our gods have done to those who durst their pow'r oppose re-member remember re-member and their Vengeance

O Dearer than my Life For bear

fear

O Queen this hatefull theme forbear: joyn not a-gainst your Son

with Captive flaves your Country's

O forbear pro- - fane not Je-ho- - vah's Name re member remember remem ber And his Vengeance

foes remember remember what our gods have done O Queen remember remember remember And his Vengeance

Figured Bass: 9 6 6 6 6 6 6 6 4 7 6 6 6 6 6 7 7 6

fear, profane not O my Son Je-ho-vah's Name O

Fear O Queen this hatefull theme forbear joyn not against your Son this hatefull theme forbear

6 4 6 4 3 4 7 6 4 6 6 3 6 7 6 4 7 07

Deer than my life for bear remember re member And his Vengeance fear

remember what our Gods have done to those who durst their

remember remember remember remember remember and his Vengeance fear O dearer than my

pow'r Oppose remember remember remember remember remem ber and their Vengeance fear O Queen this

Life for bear profane not O my Son profane not O my son Je-ho-vah's name re-mem-ber And his

hatefull theme for bear joyn not against you Son joyn not against your son with captive

Ven-geance fear remember what his Arm has done remember And his Vengeance fear remember remember

flies your countrys foes remem-ber what our gods have done remember remember And their Vengeance fear remember re

70

remember remember re.mem.ber and his Vengeance fear Sy

member re-member remember and their Vengeance fear

4 4 8 6 3 6 6 # 6 6 6 6

Alas

6 6 # 4 6 4 4 6 6 4 3 4 6 8 # 4 # 8

Largo

Then must I fee my son A-las then must I fee my son headlong to sure de-struction run

7 7 6 7 6 6 4 4

Andante
Mr. Beard

Not to Destruction but de-light not to destruction but de-light I fly and all once more in-vite and all and all once more in-

4 6 4 6 6 6 6 6 6 6

-vite to reign with me this happy Night to reign with me this happy Night

6 6 4 3

N^o. 353

Can the black Æthiop change his Skin, his native

spots the Leopard lose, his native spots the Leopard lose, his native spots the Leopard lose: then may the heart obdur'd in Sin, grow

soft, repent, grow soft, repent, and Vir - tue choofe. Can the black Æthiop change his Skin, then may the

heart obdur'd in Sin grow soft, repent, repent, and Virtue choofe. Can the black Æthiop change his Skin, his native

spots the Leopard lose, his native spots the Leopard lose, then may the heart obdur'd in Sin grow soft, grow soft, repent & Virtue

-10

choofe.

Threats or Advice but move dis - dain, and figns & wonders glare in

vain, and figns & wonders glare in vain, and figns and won - ders, and figns and wonders glare in

vain; Can the black Æthiop change his Skin, his native spots the Leopard lose, then may the

heart ob - dur'd in Sin, grow soft, re - pent grow soft, re - pent, and Vir - tue choofe.

711

N^o. 354

Judas Maccabeus.

Andante Allegro

Re-joice O Judah and in Songs di-

vine, with Che-rubim and Se-raphim har-mo-nious join, re-joice O Judah, re-joice - - re-joice - -

O Judah, rejoice and in Songs divine, with Che - ru - him and Se - ra - phim har - mo - nious join, and in

Songs divine, har-mo-nious join, re-joice, O Judah! re-joice O

Judah, re-joice re-joice with Che-ru-bim and Se-ra-phim har-

- mo - - nious join, in Songs di - - vine, with Che - ru bim and Se - ra - phim har -

- mo - nious har-mo-nious join.

6 7 8

70

N^o. 355

Accomp.

He chose a mournfull muse, He chose a mournfull muse, soft pi-ty to in-fuse.

2

Soft pity to infuse. He choth a mournfull mate, soft pity to infuse, soft pity to infuse.

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive, handwritten style. The lyrics are written below the staff. The music is divided into measures by vertical bar lines. The notation includes various note values, rests, and accidentals. The lyrics are: "Soft pity to infuse. He choth a mournfull mate, soft pity to infuse, soft pity to infuse." The word "choth" is written in a cursive script. The music ends with a double bar line.

[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The piece ends with a double bar line and a repeat sign.

He sung DARIUS great and good, By too severe a fate, by too severe a fate.

fall'n, fall'n, fall'n, fall'n, fall'n from his high estate, and weltring in his blood. Adg°

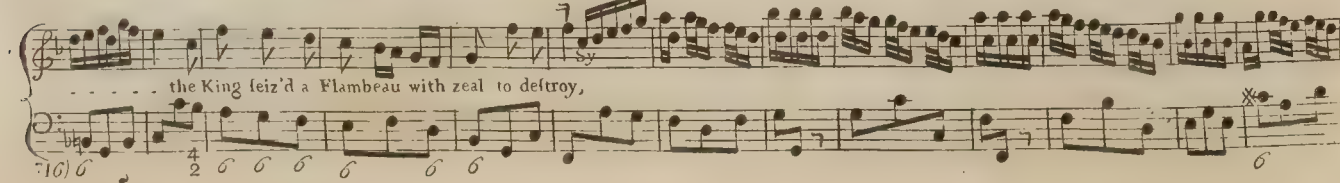
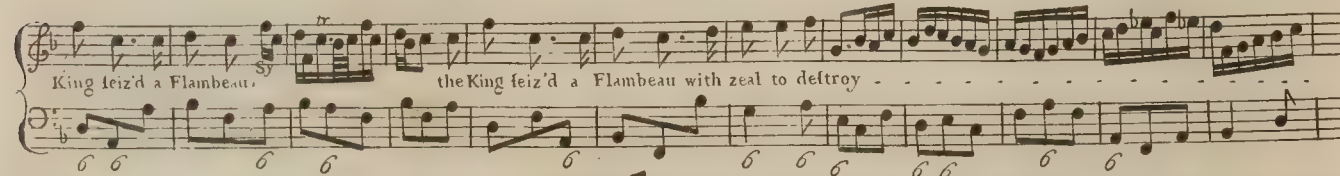
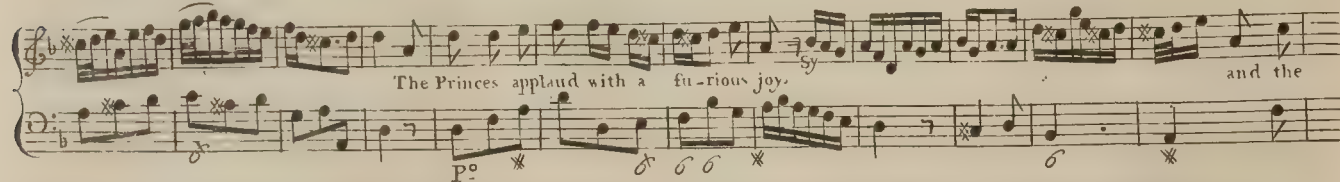
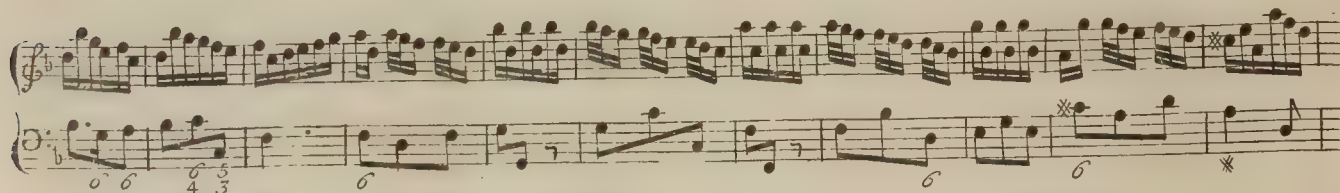
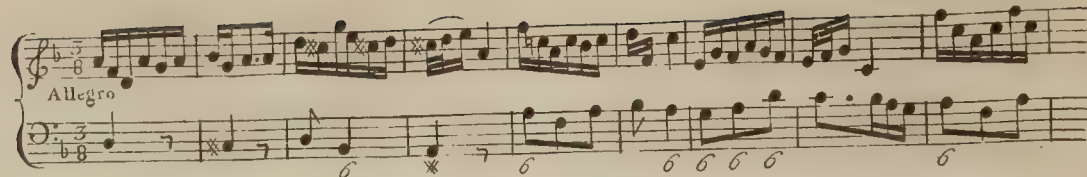
Largo e Piano
Deserted at his utmost need, by those his former bounty fed, by those his former bounty fed: on the bare

earth exposed lies, with not a friend, with not a friend, with not a friend to close his

Eyes. with not a friend, with not a friend, with not a friend to close his Eyes.

Alexander's Feast

N^o. 356



The Princes applaud with a fu - rious joy, the Princes appla - ud, sy

with a furious joy, and y King feiz'd a Flambeau, the King feiz'd a Flambeau with zeal to destroy

the King feiz'd a Flambeau with zeal to destroy, with zeal to destroy, sy and the King feiz'd a

Flambeau with zeal to destroy. sy

N^o. 55

Samfon

Pompofio L. archetto

My strength

is from the Living God is from the living god

Sy

by heav'n free gifted by heav'n free gifted at my Birth

Sy

to quell the mighty of the Earth to quell the Migh - - - ty of the Earth and prove the brutal Tyrants

rod and prove the brutal Ty

rants rod

to quell the migh

ty of the Earth and prove the bru - - - tal Ty - - - rants rod

Sy

But to the righteous peace and rest with liberty to all Opprest - -

to all to all Op-prest but to the righteous peace and rest - - peace and rest with liberty to all Opprest Sy to

all to all op-prest with li-ber-ty to all opprest Sy but to the righteous peace and rest Sy

with li-ber-ty to all opprest Sy with li-ber-ty to all to all opprest Sy

719

N^o. 358

Larghetto

How willing my paternal Love, *Sy* the weight to thare of fi - - - lial care, *Sy* and part - - of Sorrows burden

prove, *Sy* and part, - *Sy* and part of Sor - rows burden prove, *Sy* tho wand'ring

in the Shades of Night, whilst I have Eyes he wants no light, tho' wand'ring in the shades of Night, whilst I have Eyes, he wants no light, *Sy*

whilst I have Eyes, *Sy* he wants no light, whilst I have Eyes he wants no light. *Sy*

Nº 350

Adagio e Staccato

Who calls my parting Soul from Death, who calls my parting

Soul from Death,

hear my Suit, or else I die, or else I die, hear - - my

Awake my Soul, my Life, my Breath, Awake my Soul, my Life, my Breath,

Ask my Queen, Ask my Queen can I deny? can

fruit or else I die, hear my fruit, or else I die, I die, or else, or else I die, hear my fruit or else I

I de - ny, Ask my Queen, can I de - ny? Ask my Queen, can I de - ny Ask my Queen, can I de - ny - - - Ask my

die, hear my fruit, or - else - - I die.

Queen, can I - - de - ny.

N^o. 560.

Largo

Turn not O Queen thy Face a - -

Sy
way, behold me, behold me prostrate on the ground, behold me prostrate

on the ground, O speak O speak, his growing fury stay, let mer - cy in thy fight be

found, O speak O speak, his growing fury stay, let mer cy in thy fight be found, let

Sy
mer - cy in thy fight be found.

N^o. 361

Solomon

Andante

Indulge thy faith and

Wedded truth with the fair partner of thy youth

Indulge thy faith and Wedded truth with the fair partner of thy

youth

with the fair part

ner of thy youth

She's ever constant ever kind like the young Roe or loving hind like the young Roe or loving hind she's ever constant ever kind

ever constant ever kind like the young Roe or lo...ving hind like the Roe or lo...ving hind like the young Roe or

loving hind Sy Indulge thy faith and Wedded truth In

Indulge thy faith and Wedded truth with the fair partner of thy youth she's ever constant ever kind like the young Roe or loving

hind or lo

ving hind like the young Roe or lo-ving hind Sy

Adg^o

N^o. 362

A Tempo Giusto

Sol.

Words are weak to paint my fears heart felt anguish starting tears best shall plead a Mothers cause

words are weak to paint my fears heart felt anguish start...ing tears best shall plead a mothers cause Sy

To thy throne O king I bend to thy throne O king I bend my cause is just be thou my friend my cause is Just be thou my

friend be thou my friend my cause is just my cause is just be thou my Friend.

Falſe is all her melt...ing Tale falſe is all her melt...ing tale falſe is

my cause is just be

all her melting tale false is all her melting tale false is all her melting tale

Then be just and fear the Laws

Justice holds the lifted scale justice holds the

then my friend to thy throne O King I bend my cause is

false is all false is all her melting tale false is all her melting tale then be just and fear the Laws

lifted scale Justice holds the lifted scale

just be thou my friend my cause is just to thy throne O king I bend my cause is just be thou my

false is all her melting tale false is all

Justice holds the lifted scale

727

friend my cause is just be thou my friend my cause is
 Laws false is all her melting tale then be just and fear the Laws fear the laws
 In-justice holds the lifted scale the lifted scale

6

just be thou my friend words are weak to paint my fears heart-felt
 false is all her melting tale
 In-justice holds the lifted scale

8 6 6 6 7 7 # 4/2

An anguish starting tears best shall plead a Mother's cause to thy
 false is all her melting tale False is all her melting

729 6 3 2 6 6 6 76 # 6 # #

throne O king I bend my knee is just be thou my friend my
 tale then be just and fear the laws
 Justice holds the lifted scale Justice holds the lifted scale
 cause is just be thou my friend be thou my friend my cause is just be
 thou my friend Sy

N^o. 565

Larghetto

Sufanna .

The parent Bird in search of food, a-while deserts her callow brood, what torments wring her anxious breast, left

some rude hand despoil her nest, left some rude hand despoil - her nest, left some rude hand despoil her nest.

The parent Bird in search of food a-while deserts her callow brood, what torments wring her anxious breast, left

some rude hand despoil her nest, what torments wring her anxious breast, left some rude hand despoil her nest. The parent Bird in search of food a-

Adgo

while deserts her callow brood, what torments wring her anxious breast, left some rude hand despoil her nest, what torments wring her anxious

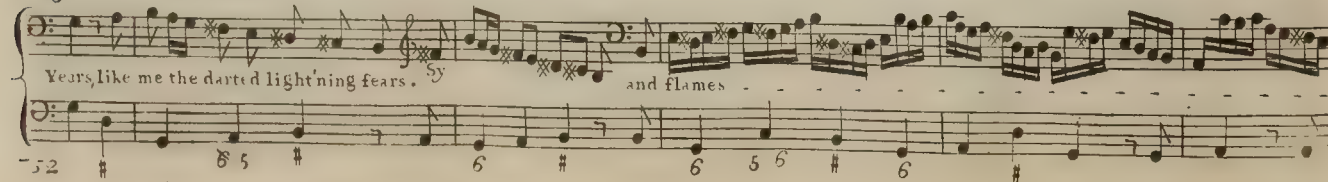
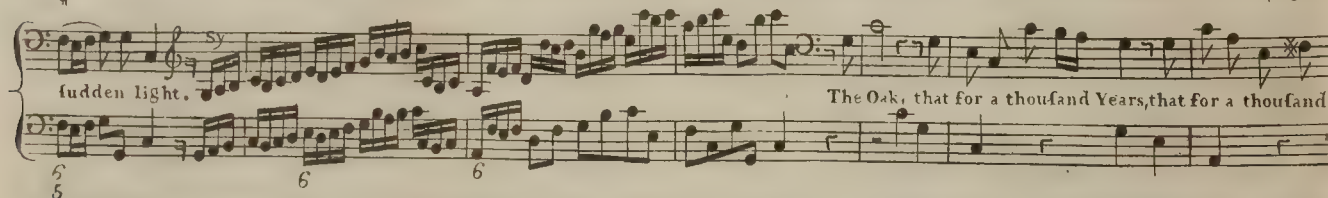
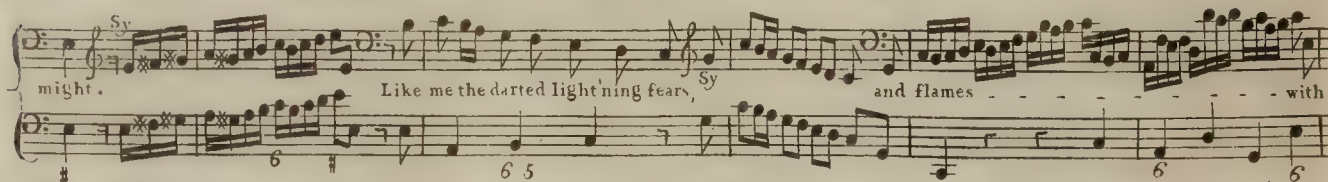
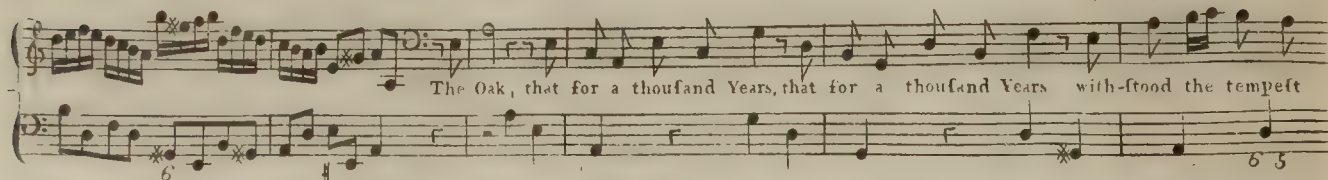
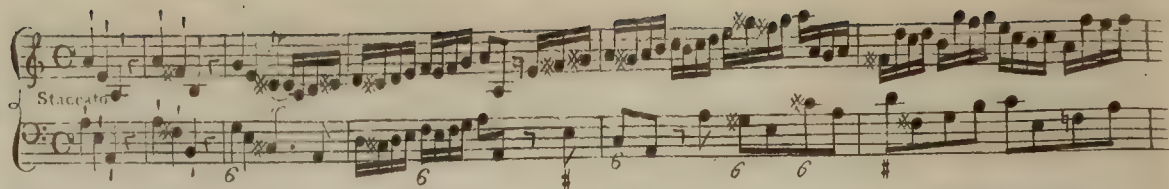
breast, left some rude hand despoil her nest. But

when the homewards does repair, and finds each flutt'ring Infant there, the Joy - - - the feels my Soul explain when next my

fair I greet again, But when the homewards does repair, and finds each flutt'ring Infant there, the Joy the

feels my Soul explain when next my fair I greet a gain.

No. 564



and flames with sudden light.

Curst be the day, Curst be the day, and curst the fatal hour, that brought my Age, in - to a womans pow'r.

Curst be the day, and curst the fatal hour. Sy that brought my Age, in - to a womans Pow'r,

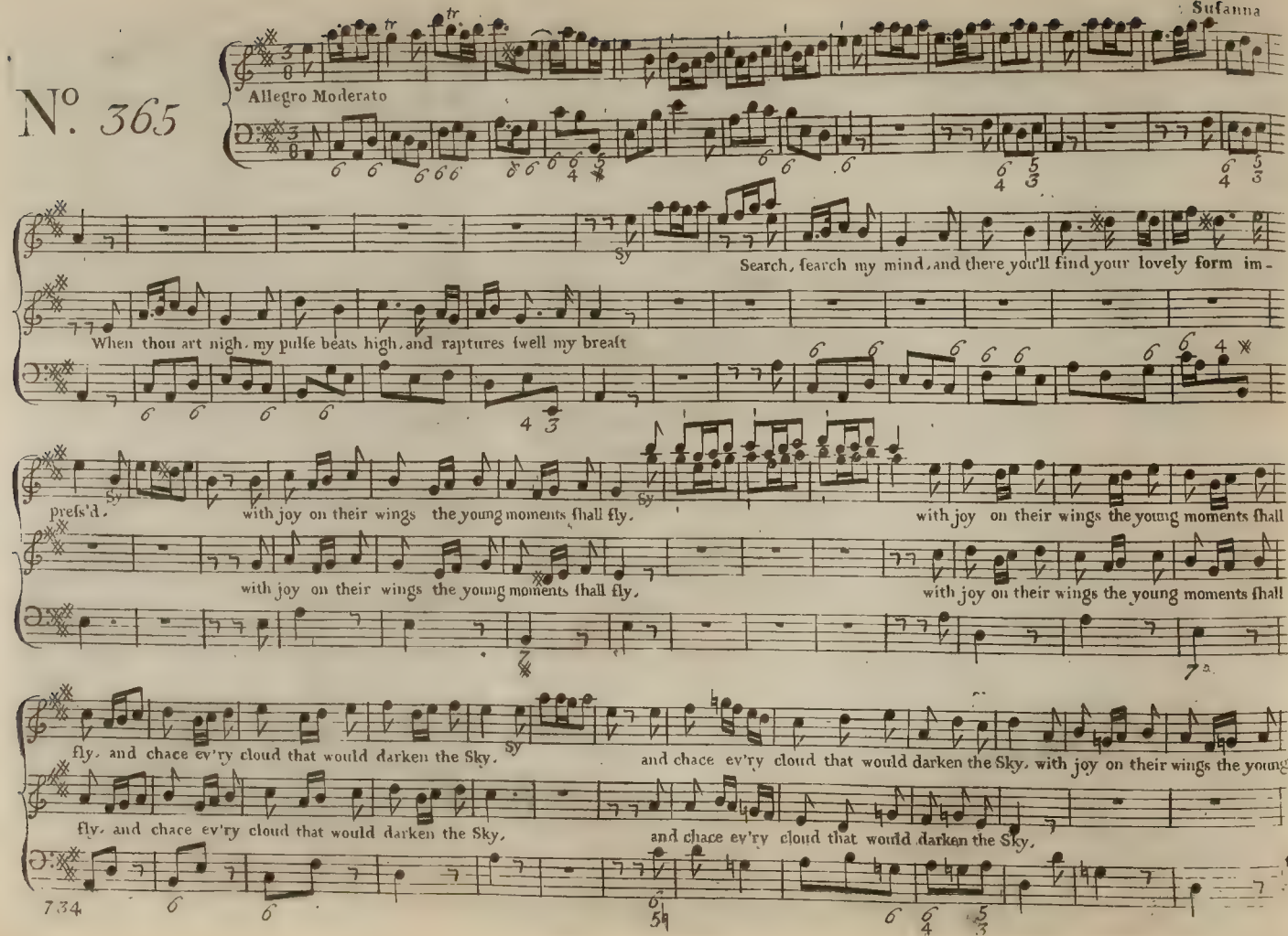
Curst be the day, Curst be the day, and curst the fatal hour, and curst the fatal hour, that brought my Age, in - to a womans

pow'r, that brought my Age, in - to a womans pow'r.

Adg²

Sufanna

Allegro Moderato



moments shall fly - and chase ev'ry
 with joy on their wings the young moments shall fly - and chase ev'ry

cloud that would darken the Sky, ^{Sy} and chase - and chase ev'ry cloud that would darken
 cloud that would darken the Sky, and chase - and chase ev'ry cloud that would darken ^{Sy}

Sky, ^{Sy} and chase ev'ry cloud that would darken the Sky, ^{Sy}
 Sky, and chase ev'ry cloud that would darken the Sky.

If thou art but present my cares to be -
 If thou art but present my cares to beguile, Oppression is soften'd, and bondage will smile.

Smile, oppression is soft'n'd, and bondage will smile, op-

oppression is soft'n'd, and bondage will smile, op-

oppression is soft'n'd, and bondage will smile, op-

Handwritten musical score for "The Prisoner's Song". The score is written on three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one sharp. The third system has a bass clef and a key signature of one sharp. The lyrics are written below the staves. The music is in a simple, folk-like style with many eighth and sixteenth notes. There are some handwritten annotations, including "Sy" and "6 4 5" under the notes.

preffion is lof. ten'd, and bondage will fmile. and bondage will fmile, and

preffion is lof. ten'd, and bondage will fmile. and bondage will fmile, and

6 5 4 3 6 4 5 6

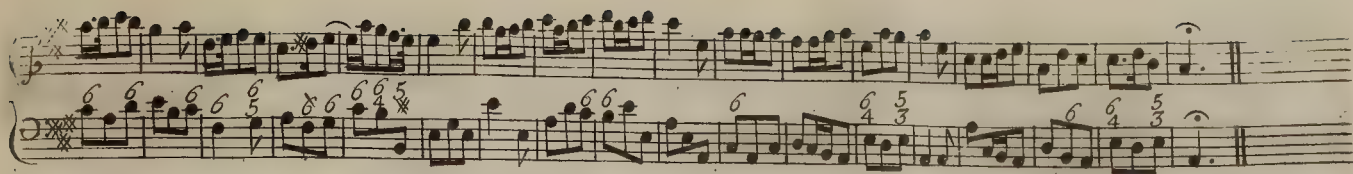
5

bondage will smile. if thou art but present, my cares to beguile, Sy oppression is soften'd, and bondage will smile

bondage will smile. if thou art but present, my cares to beguile. oppression is soften'd, and bondage will smile

6 4 5 6 6 7

[illegible]



N. 366

Andante

Solomon

Musick spread thy voice around - sweetly flow - sweetly flow - the

Spiritoso

lulling found. Now a different measure try. shake the Dome, and pierce the Sky, rouze us next to

martial deeds, clanking Arms, and neighing Steeds, seem in fury, tu - - ry to oppose, now the hard fought

bat - - tle glows, now the hard fought bat-tle glows.

Recit.

Then at once, from rage remove, draw the tear from hopeless Love, lengthen out the Solemn

5# b 6b 5b

[illegible]

Allegro

Thus roll - - - ing Surges rise, and

plough the troubled main, but soon the tempest dies, and all is calm a-gain, and all is calm, but

foom the tempest dies - all is calm, and all is calm a - gain.

N^o 367

Recit:

Andante Larghetto

Jephtha

A Father, offering up his only Child, in vow'd return for Victory & Peace.

Skies, far above yon azure Plain, far above yon azure Plain. Angels waft her thro' the Skies, waft her thro' the Skies, far above yon azure Plain. far above yon a-zure Plain. Glorious there like you to rise, there like you for ever reign, glorious there like you to rise - - - there like you for ever reign, for ever reign - - - there like you for e - ver reign. Waft her Angels thro' the Skies -

Dal 'Segno .S'

No. 368

Andante

Jephtha

His mighty Arm with fudden blow dis-
 ... perfd and quell'd the haugh- - - ty foe the haugh- - - ty foe Sy his mighty Arm with fudden blow disperfd and
 quell'd disperfd disperfd and quell'd the haugh
 - - - ty foe and quell'd the haughty foe Sy
 his migh- - - ty Arm

740

with sudden blow dispers'd and quell'd the haughty foe and quell'd the haugh

ty foe disper'd disper'd and quell'd the haughty foe

his mighty Arm with sudden blow dispers'd Sy dispers'd and quell'd the

9 8 6
4 3 5

6 7 6 7 Sy

[illegible]

6 5b 4 3 2 1 2 3 4 5 6 7 8 9

They fell be- fore him

9 8 6 1 7 5 4 3 2 1 2 3 4 5 6 7 8 9

9 8 6 1 7 5 4 3 2 1 2 3 4 5 6 7 8 9

as when thro' the sky he bids the sweeping winds in Vengeance fly ^{Sy} they fell be-fore him they fell they fell be-fore him

as when thro' the sky he bids the sweeping winds in vengeance fly ^{Sy}

they fell before him as when thro' the sky he bids the sweeping winds in vengeance fly

he bids the sweeping winds he bids the sweeping winds in ven-geance in vengeance fly ^{Sy}

742

Nº. 369

Theodor-

Andante e mezzo pia

for

tutti

Viola e Violoncello

Viola e Violoncello

for

tutti

Viola e Violoncello

for

tutti

Viola e Violoncello

Tho' the Honours that Flora and Venus receive from the Romans, this Christian re-fu-ses to give,

Viola e Violoncello

Sy Yet nor Venus, nor Flora, delight in the woe, that disfigures their fairest resemblance below.

Viola e Violoncello

Tho' the honours that Flora and Venus receive from the Romans, this Christian reſuſes to give, yet nor

5

Venus, nor Flora delight in the woe, that diſfigures their faireſt reſemblance below, yet nor Venus, nor

9 6 6 6 4 2 6 6 4 5

Flora delight in the woe, that diſfigures their faireſt reſemblance below, tho' the honours that Flora and

6 6 4

Venus receive from the Romans, this Christian reſuſes to give, yet nor Venus, nor Flora de-light in the

woe, that diſfigures their reſemblance below, that diſfigures their reſemblance below,

Handwritten musical score for "The Fairies" by Thomas Augustine Arne. The score is for a vocal part (soprano) and a basso continuo part. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The basso continuo line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "nor Venus, nor Flora, delight in the woe, that disfigures their fairest resemblance below, that disfigures their fairest resemblance be-". The score includes various musical notations such as notes, rests, and ornaments.

low, nor Vēnus, nor Flora, delight in the woe, that disfigures their fai

rest resemblance, that disfigures their fairest resemblance below.

Viola e Violoncello

Musical score for "L'Espresso" by Gioacchino Rossini. The score is for a piano and voice. The piano part is in the lower staff, and the voice part is in the upper staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a piano introduction and a vocal entry. The piano part features a series of chords and arpeggios, while the voice part has a melodic line with lyrics. The score is marked with "piano" and "tutti".

Handwritten musical score for "The Bird Song" (BWV 171) by J. S. Bach. The score is for a single system, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The melody in the treble staff is a continuous eighth-note pattern. The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign. The number 745 is written in the bottom right corner.

No. 370

Larghetto

How great, and many perils do en-fold the righteous Man, to make him dai-ly fall.

How great, and many perils do en-fold the righteous Man, to make him dai-ly fall, were

not that heav'nly Grace doth him uphold, and stedfast truth, acquit him out of all, were not that heav'nly Grace

were not that heav'nly Grace doth him uphold! How great, and many

perils do enfold the righteous Man, the righteous Man, to make him daily dai-ly fall. were not that

heav'nly grace doth him uphold, and stedfast truth, acquit acquit him out of all, and stedfast

truth, acquit him out of all, were not that heav'nly heav'nly grace - that heav'nly

grace, that heav'nly grace, were not that heav'nly grace doth him uphold, and stedfast truth, and stedfast truth, acquit him out of

all.

N^o. 371

Allegro

Joseph.

To keep a - far from all offence, and conscious of its Innocence, is not enough for the defence, of an un-ble - - mish'd heart is not e -

- nough for the defence - - of an unblemish'd heart, is not enough for the de -

- fence, of an unblemish'd heart; To keep a - far from all offence, To keep a - far from all offence, and conscious

of its Innocence, is not enough for the defence -

of an un-ble-mish'd heart, is not enough, for the defence, is not enough, for the defence, of an unblemish'd

heart. A flight suspicion

often times of uncommitted unthought crimes, its purity with slander limes, with slander limes, & gives it

the delinquents part, a flightful - pition often times of uncommitted unthought crimes, its pu - rity with slan -

der limes, & gives it the delinquents part, and gives it gives and gives it the delin - quents part. D.C.

N^o. 572

Andante

Ah! Je-a-lou-fiethou Pe-li-can
 Ah! Je-a-lou-fiethou Pe-li-can
 that preyft upon thy
 parents bleed-ing heart that preyft
 that preyft Sy thou Pe-li-can thou Pe-li-can that preyft upon thy parents bleed
 ing heart
 Ah! Je-a-lou-fiethou Pe-li-can that preyft thou Pe-li-can that preyft upon thy parents
 bleeding heart that preyft
 upon thy parents bleeding heart
 Ah! Je-a-lou-fiethou pe-li-can ah! Je-a-lou-fiethou pe-li-can that preyft up-on thy parents bleeding heart that preyft up-on thy

parents bleed - - - ing heart ah! Jealou. fie thou pe. lican that prey't up on thy parents bleeding heart Sy

Though born of Love Sy

Love's greateft bane Sy still cruel wound

ing her with her own Dart

though born of Love Loves greateft bane

still cru. el wound

ing wounding her with her own Dart

Ah! Jealou. fie thou Pe. li. can Sy thou pe. li. can that prey't upon thy D.C. Dal Segno

751

N^o. 373

Recit:

Joseph

Lento
O gracious God, we merit well this scourge, but thou art he whose property is ever to have mercy.

O gracious God, we merit well this scourge, we merit well this scourge, but thou art he — but thou art he whose property is ever to have mercy.

Largo e Staccato for *dolor*
Thou hadst, my Lord, a father once, perhaps hast now, O feel, feel then for us, as thou didst love thy own, O — pity

ours, feel then our anguish, feel, Sy for Thou hadst, my Lord, a father once, perhaps hast now, perhaps hast now, O

feel, feel then for us, our anguish feel, O — pity ours, as thou didst love thy own, feel then for us, feel then our anguish, feel, feel

then our anguish, feel, Sy for *Po* for *Po* *Po*

N^o. 374

Semle

Andante

Above mea...sure is the pleasure which my revenge... supplies. Love's a bub...ble, gain'd with trouble, and in pos...

...ses...sing dies. Sy With what joy shall I mount to my heav'n a...

gain, at once from my Rival and Jealoufie free, the sweets of revenge make it worth while to reign, and heaven will here-after

be, hereafter heav'n indeed, and heav'n will here-af-ter be heav'n indeed. Da Capo

N^o. 375

Allegro

Simple

More sweet is that Name than a

foft purling Stream, more sweet is that Name than a foft purling Stream, more sweet is that Name than a foft

than a foft purling Stream, than a foft - - - than a foft purling Stream, more sweet is that Name, more

sweet is that Name than a foft - - - than a foft purling Stream, more sweet - - - more sweet - - is

that Name, more sweet is that Name than a foft purling Stream.

With pleasure with pleasure re - pose I'll for - sake, if you'll grant me but her to

footh me awake - with pleasure with

pleasure re - pose I'll forsake, if you'll grant me but her to foot me a - wake

to foot me a - wake. if you'll grant me but her to

footh me a - wake. Sy Da Capo

N^o. 376

Larghetto

Semele

Come to my Arms my lovely

fair footh my un...ea...fy care my Lovely fair come to my Arms my lovely fair footh my un...

...ea...fy un...ea...fy care come to my arms my lovely fair footh my

un...ea...fy care my un...ea...fy care Sy in my Dream late I wood the

and in vain I pur...fued thee in my dream late I wood thee and in vain I purfued

thee Sy for you fled from my

pray'r from my pray'r and bid me despair and bid me despair Sv come to my

arms come to my arms my lovely fair my lovely fair come to my

arms my love-ly fair come to my arms my lovely fair Sy

77

No. 377

Love sounds th'allarm Love sounds th'allarm and fear is a

flyin and fear is a fly. ing when Beauty's the prize when beauty's the prize what mortal fears

dying when beauty's the prize when beauty's the prize what mortal fears

prize what mortal fears dying when beauty's the prize what mortal fears

dying Love sounds th'allarm love sounds th'allarm love sounds th'allarm and fear is a fly - - - ing Love sounds th'al -

The Alarm

Handel

6 6 6 6 6 6

alarm love founds th'allarm and fear is a

flying Sy when beauty's the prize when beauty's the prize what mortal fears dying Sy when beauty's the prize what mortal fears dying

Inde fence of my Treasure I bleed at each vein with out her no

pleasure for life is a pain without her no pleasure without her no pleasure for life is a pain - - - for life is a pain D.C.

N^o. 578

L' Allegro

Allegro

Haſte thee Nymph,

halte thre Nymph & bring with thee.

Jest and youthfull Jollity.

Quips, and cranks, and wanton wiles, nods, and becks, and wreathed smiles.

such as hang on Hebe's cheek, and love to live in dimple fleck, and love to live in dimple fleck, sport that wrinkled Care derides, and Laugh-ter

hol . . . ding both his sides, and Laughter hol -

ding both his sides.

port that wrin- - kled Care - - derides and Laugh - ter holding, hol - - - - - ding both his fides.

th his fides.

N^o. 379

Largo

L'Allegro

Hide me from Days garish Eye, while the Bee with ho - ney'd Thigh which at her flow'ry work doth

ting, and the waters mur - mur - ing, with such concert as they keep, en - tice the dewy feather'd sleep.

and let some strange mysterious Dream, wave at his wings in airy stream of lively portraiture dis - play'd soft - ly

on my Eye - lids laid. Then as I wake sweet Musick breathe, a - bove a - bout or underneath, sent

by some Spirit to Mortals good, or th'unseen Genius of the Wood, or th'unseen Genius of the Wood.

N^o. 580

Allegro

L'Allegro

Come with gen-tle hand refrain those who fond-ly court their Bane, one extreme with caution shunning, to a - no - ther blindly running, to - a - nother blindly running; one extreme with caution shunning, to a - nother blind - ly running.

Kindly teach how blest are they, who Nature's e - equal rules Obey, who safe-ly steer two Rocks between, and prudent keep the gol-den mean, who safe - ly steer two Rocks between, and prudent keep, and prudent keep the golden mean.

N^o. 381

Add! Solon on

Thy p^o

Musick is di-vine. O King, all, all obey the Artift's String, all that I see gives vast delight, all charms the Ear, or please the Sight.

p

Thy Musick is di-vine. O King, all, all obey the Artift's String.

p

all, all that I see gives vast de-light, all charms the Ear, or please the Sight. Here gratefull Odours

p

ever dwell, and sweetest Balsom's fragrant smell, here gratefull Odours ever dwell, and sweetest Balsom's fragrant smell, all, all that I see gives

p

vast delight, all, all that I see gives vast de-light, all charms the Ear, or please the Sight. Thy Musick is di-vine O

King, all, all obey the Artift's String, here gratefull Odours e-ver dwell, and sweetest Ballom's fra-grant smell, all, all that I

see gives vast delight, all, all that I see gives vast delight, all charms the Ear, or please the Sight. Thy

Musick is divine, O King, all, all obey the Ar-tist's String, all charms the Ear and please the Sight.

Largo

But when the Temple I behold, blazing with glare of Gems and Gold. Divinely bright, my wond'ring Eye,

sees not so great, so great beneath the Sky. The Stars themselves cannot afford a nobler mansion for Heav'n's

Lord, where with unweary'd zeal you sing the praises of th'eternal King. the praises, the praises.

the praises of th'eternal King, where with unweary'd zeal you sing the praises of th'eternal King.

705

N^o. 382

Add. Solomon.

Allegro ma non troppo

Pia

For Wife, great and good, above, above thy years endu'd, how bright each grace does

Sy

shine, how bright each grace does shine, thus blest'd with what's divine, divine, *Sy*

Wife, great and good, above thy years endu'd, above, above thy years endu'd, how bright each grace does

shine, how bright each grace does shine, thus blest'd thus blest'd with what's divine with what's di-

766

vine, Sy Wife, Sy great, and good above, a - bove thy years endu'd, how bright each grace does

shine, how bright each grace does shine, thus blest with what's divine - thus blest thus blest with

what's divine. Sy For Pia Firm as a rock thy strength shall

stand, thy Wisdom ever blest the Land, thy wisdom e - ver blest the Land. Sy Firm as a rock thy

strength shall stand, thy Wisdom ever blest the Land. ever blest the Land. Da Capo

767

N^o. 383

Add! Solomon

How green our fertile Pastures look, how fair our Olive Groves, how

limpid is the gliding Brook, that thro' the meadows roves, how limpid is the gliding Brook, that thro' the meadows

roves, that gliding thro' the meadows roves, that gliding thro' the meadows roves.

How green our fertile Pastures look, how fair our Olive

-68*

Groves, how limpid is the gliding Brook, that thro' the meadows roves, how limpid is the gliding Brook that

thro' the meadows roves, that gliding thro' the meadows roves, that gliding thro' the meadows roves, how

limpid is the gliding Brook that thro' the meadows roves -

that thro' - the meadows roves

that thro' - the meadows roves

An hundred diff'rent balmy flow'rs salute the passing gale, when Ev'ning Breezes

fan the Bow'rs, and sweep th' enamel'd Vale, and sweep, and sweep th' ena--mel'd Vale, when Ev'ning Breezes fan the Bow'rs, and

sweep th' enamel'd Vale, and sweep th' enamel'd Vale, and sweep th' en-a--mel'd Vale. Sy

How green our fertile

Dal Segno. S.

N^o. 384

Add! Solomon

Larghetto

Sad Solemn founds, O ease my Breat, mourn my lost love, then fi - lent prove, Sad So - lemn founds, O ease my Breat, mourn my lost love, then fi - lent

prove, greive like my Soul, and be, and be at rest, greive like my Soul - and be at rest. Sad Solemn founds, O ease my

Breat, mourn my lost love, then fi - lent prove, greive like my Soul - and be, and be at rest. Sad So - lemn founds, O ease my Breat, mourn my lost

love, then fi - lent prove, greive like my Soul, and be, and be at rest. greive like my Soul - and be at rest.

p

N^o. 385

Add¹ Solomon

Andante Allegretto

Love, from such a Parent sprung, in spite of adverse fate is strong, in spite of Time is

ever young. in spite of Time is ever young, in spite of Time is ever

young. But how weak and brittle prove the Ties of merci - nary

Love. But how weak and brittle prove, the Ties of merci - nary Love, the Ties - - - of merci -

- na - ry Love. Love, from such a Parent sprung, in spite of adverse fate is

strong, in spite of Time is e - - - - - ver young. But how weak and brittle prove, the

4 4 6 4 6 5 6 4

Ties of mer-ci-na-ry Love, but how weak and brittle prove the Ties - - - - - of mer-ci-na-ry Love.

6 4 6 4 6 4 6 5 6 4 6 5 6 4 6 5 6 4

but how weak and brittle prove, the Ties of mer-ci-na-ry Love, the Ties of mer-ci-na-ry Love, the Ties -

6 4 6 4 6 4 6 5 6 4 6 5 6 4 6 5 6 4

- - - - - of mer-ci-na-ry Love, but how weak and brittle prove, the Ties of mer-ci-na-ry Love.

6 4 6 4 6 5 6 4 6 5 6 4 6 5 6 4 6 5

6 4 6 5 6 4 6 5 6 4 6 5 6 4 6 5 6 4

6 4 6 5 6 4 6 5 6 4 6 5 6 4 6 5 6 4

N^o. 386

Andante Larghetto

Great Author of this

Harmony, who rul'st in Heav'n above - - - who rul'st in Heav'n a - - bove, O bind this league of

Amity, with chains of lasting love, O bind this league of Amity, with chains of lasting love, of lasting love. O

bind this league of Amity, with chains of lasting love. Great Author

Sy.

of this harmony who rule in Heav'n above. O bind, O bind this league of Amity, with chains of lasting

love, with chains -- of lasting love, O bind this league of Amity, with chains -- of las- - - - - ting love, O

bind this league of Amity, with chains of lasting love. and bind this league of A-mi-ty, with chains of las- - - - - ting

Adg^o

Sy.

love.

Nº 387

Deborah

Larghetto

Where do thy Ardours raise me, how shall I fear to Fame, how, how shall I fear, how fear to

Barak

Fame, shall then my conduct praise me, and thus adorn my Name, Where, where do thy Ardours raise me, Sy

Deborah

how shall I fear to Fame, shall then my conduct praise me, and thus adorn my Name. Trust in the God that fires thee, to

Deborah

vindicate his Laws, Act now as he inspires thee, act as he inspires thee, act as he inspires thee, thou

Deborah

vindicate his Laws, Act now as he inspires thee, act as he inspires thee, act as he inspires thee, thou

thalt revive our Cause, Sy Trust, Sy trust in the God that fires thee, thou shalt revive our Cause, act, act now as he in-

6 4 5 7 5 6 5

Barak Deborah Sy Where do thy Ardours raise me, Sy Trust in the God that fires thee, Sy

spi - - - res thee, thou shalt revive our Cause, Where do thy Ardours raise me, Trust in the God that fires thee,

6 4 5 6 4 5 6 4 5 6 4 5

Deborah Sy to vindicate his Laws, Sy trust in the God, Sy act as he inspires thee, Sy

Barak how shall I soar to Fame, where how shall then my conduct praise me,

5 5 3 6 5 4 6 6 5 4 6

thou shalt revive our Cause, thou, thou shalt re-vive, thou shalt revive our Cause, act

shall then my conduct praise me, and thus adorn my Name, how, how shall I soar

7 6 4 6 6 4 5 6 5 4 7 7 7

trust. trust in the God that fires thee, thou shalt revive our Cause, revive our Cause, act
 how loar to Fame, how how shall I loar how loar to Fame, how loar to Fame.

as he in-spires thee, thou shalt revive our Cause, thou shalt revive our
 shall then my conduct praise me, and thus adorn my Name, shall then my conduct praise me, shall

Cause - revive our Cause, thou shalt re-vive our Cause.
 - then my conduct praise me and thus a-dorn my Name.

N^o. 388

Time and Time

Larghetto

Loathsome Unis dis

close your Treasure (pride and pleasure) unveil to me that I may see if now a ny spark of beauty still remains still remains if now

any spark of beauty still re.mains unveil to me Loathsome Unis unveil to me that I may see if now a ny spark of beauty in you re.

main unveil to me that I may see if now any spark of beauty still remains still remains if now a ny spark of beauty still remains

if now a ny spark of beauty still remains No all dark as Night Tyrant

worms their prey enjoying Dust & Ashes still destroying we^h my greedy Tooth disdains which my greedy Tooth disdains which my greedy Tooth disdains D.C.

Nº. 389

Deborah

Allegro

Whilst you boast the wondrous Story, of your Gods transcendent Glory, has he freed you from our chain?

from our chain? Sy from our chain? Sy from our chain? Sy Whilst you boast the

wondrous Story, - of your Gods transcendent Glory, has he freed you from our chain? Sy think, O think to

your confusion, all your trust is in Illusion, all your flattering hopes are vain. Sy your flattering hopes are vain. think, O

think to your confusion, all your trust is in illu-sion, all your flattering hopes are vain. are vain, are vain. your

flatt'ring hopes, all, all, all your flatt'ring hopes are vain. think, O think to your confusion, all your

trust is in Illusion, all your flattering hopes are vain. are vain, are vain. your flattering hopes.

all, all are vain, all your flatt'ring hopes are vain.

N^o. 390

Sufanna

Larghetto

On fair Euphrates verdant fide, where nodding Officers play, with her I've mark'd the rolling tide, and

ev'ry Sight was gay, with her I've mark'd the rolling tide - - -

with her I've mark'd the rol

ling tide, and ev'ry Sight, and ev' - - ry Sight was gay.

On

fair Euphrates verdant fide, where nodding Oliers play, with her with her I've mark'd the rol . . . ling tide, the rol . . . ling tide, and

ev'ry Sight was gay, and ev'ry Sight, and ev' - ry Sight was gay. Sy with her, with her I've mark'd the rol

ling tide, and ev'ry Sight was gay. Adg^o Sy

No more the flow'ry Banks have charms to please me as before, till dear SUSANNA fills these Arms, Contentment is no

more, No more the flow'ry Banks have charms to please me as before, till dear SUSANNA fills these Arms, Contentment is no more, no more, Content-

ment is no more. Sy Dal Segno. S.

N^o. 391

Allegro Sufanna

The Torrent that sweeps -

P^o.S.

- in its Course, whole Forests and Cities a - long, re - sistless is found in its force - - - my Passion is equally strong. my Pas -

- sion is equally strong - - - The Torrent that

sweeps in its Course, whole Forests and Cities a - long, the Torrent that sweeps in its Course, whole Forests and Cities along, re -

littles is found in its force, my Passion is equally strong, my Passion is e - qual - ly strong, is e - qual - ly strong - my

784

Passion is equally strong, my Passion, my Passion is equally strong.

What e'er would my purpose restrain, in pieces my fury shall tear. Deni-al is

offer'd in vain - - then yeild to entreaty, proud fair. Deni-al is offer'd in vain, then yeild to en-trea-ty, proud fair, proud fair

then yeild proud fair, then yeild to entreaty, proud fair.

The Dal Segno

S.

No. 592

Dryden's Ode

Andante

Trav: Solo

tutti

Liuto Solo

tutti

Trav: Solo tutti

Liuto Solo tutti

Sy

The soft complain - ing flute in dying notes diff. co... vers Sy the woes of hope... left Lovers

Liuto e Organo Solo

whose dirge is whisper'd whisper'd whisper'd by the warbling Lute by the war

bling Lute Sy

tutti Fe

796

the soft complain - - - ing flute the soft complain - - - ing flute in Dying notes dis - covers the woes of hope- less Lover whose

Dirge is whisper'd is whisper'd by the war

whose dirge is whisper'd by the war

Ad Libitum

Trav: solo

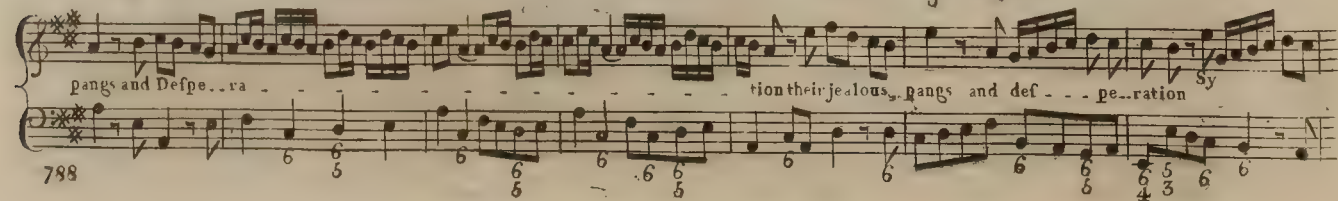
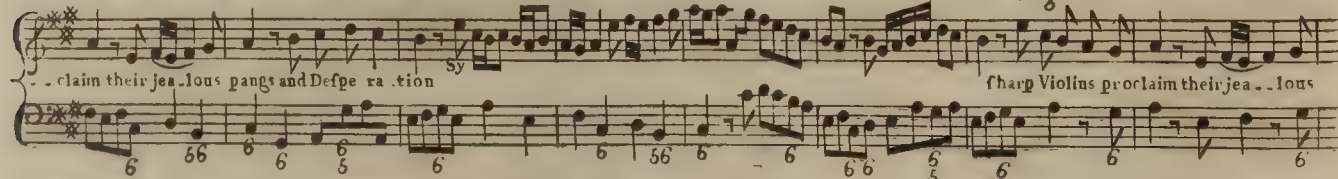
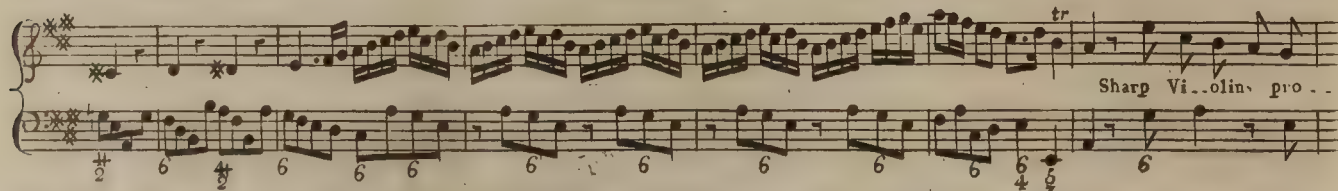
Adagio tutti Forte

797

No. 393

Allegro

Dryden's Ode



Sharp Violins, pro...

Sharp Violins proclaim their jea...

pangs and Despe...

tion their jealous, pangs and def... pe...ration

fury frantick indig-nation depth of pains And hight of passion for the fair dis-

6 5 6 # 6 6 6 6 5 # 6 6 # 6 6 5 # 6 6 6

dain full Dame for the fair disdaine full Dame for the fair disdaine full dame

7 # 6 # 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Sharp Vio - lins pro -

7 6 5 6 # 6 6 6 6 6 6 6 6 6 6 6 6 6 6

claim their jealous pangs their jealous pangs and de - pe - ra -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

tion fury frantick indig-nation for the fair Disdaine full Dame for the fair disdaine full dame fury

6 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Sy
 frantick Indignation depth of pains And hight of passion for the fair Disdain full dame
 Sy

Sy
 Depth of pains and hight of passion for the fair disdainfull dame
 Sy

Sy
 dame for the fair disdain full dame
 Sy

tr tr

Nº 394

Occasional Oratorio

Largo

O Lord how many are my foes.

how many that in Arms against me rise. how many are my foes. how many that in Arms against me rise. O Lord how many that in Arms against me

rise. O Lord how many that of my Life distrustfully thus lay. no help for

him in God there lies. distrustfully thus lay. no help for him in God there lies. distrustfully, no help in God there lies.

Lord. O Lord how many are my foes. that of my Life. that of my Life thus lay. no help for him in God. no help for him there

lies. no help for him in God there lies.

N^o. 395

Andante ma non troppo Allegro

Go, assert thy heav'nly race - thy heav'nly race

Go, assert thy heav'nly

Ev'ry danger bold - ly face,

Level Pride's	high plum - ed
---------------	----------------

and bravely succour the distressed, and bravely succour the distressed.

Go, assert thy heav'nly race — thy heavenly race. Go, as —

Sy

-sert thy heav'nly race - thy heav'nly race, ev'ry danger bold - ly face, level Pride's high plumed crest, level Pri

de's high plumed crest, and bravely, and bravely succour the distressed, and

Sy

brave - - - - - ly, bravely, bravely, brave - ly succour the distressed, and bravely, and bravely succour the dis-

Sy

-tress, Sy

tr.

N^o. 396

Allegro ma non troppo

lytian Grove, Seat of Pleasure, Seat of Love, Pleasure that can ne-ver choy, Love the Source of endless joy -

of endless joy.

Enjoy the sweet E-ly-tian Grove, Seat of Pleasure, Seat of Love.

94

Love the Source of endless joy, of endless joy, of endless joy, Sy Pleasure that can never cloy, Pleasure

that can ne - - ver cloy, Love the Source of endless joy, Pleasure that can re - ver cloy, Love the Source of endless joy - - -

Love the Source of endless joy. Sy

N^o. 597

Allegro

Illegio

po

po

Fe

Mirth admit me of thy crew

Mirth admit me of thy crew Mirth admit me

Admit me mirth admit me admit me of thy crew

5

to listen how the Hounds and Horn

cheerily rouse the slumbering morn

from the side of some hoar hill thro' the high wood e . . . choing shrill to

lif...ten how the hounds and horn cheer...ly rouse the

flum...bring Morn from the side of some hoar hill of some hoar hill

thro the high wood thro the high wood e...choing theill

Ad Libitum

French horn

797

N^o. 398

Alexander Balus

Allegro

Mighty Love now calls to Arm

Mighty love now calls to Arm

hear he sounds the last alarm

hear he founds the last a - -

lead

lead sweet Hyinen lead a. way

might-ty

love

now calls to Arms

—lead sweet hymen lead a—way

Mighty love now calls to

arm mighty love now calls to arm hear he sounds the last alarm hear he sounds the last a...

arm mighty love now calls to

arm lead sweet Hymen lead away mighty Love now calls to arm hear he

sounds the last a... alarm the last a... alarm

[illegible]

N^o. 399

Alexander Balus

Thrice happy the Monarch whom

Nations contend thrice happy happy the monarch thrice happy the monarch whom nations contend with counsels to guide and with Arms to De -

fend and with Arms - - - to de fend and with arms to de fend - - - and with Arms to defend

Thrice happy happy the monarch

Thrice happy the monarch whom

nations con tend with counsels to guide and with arms to de fend and with arms

to de fend and with Arms - - - with arms - - and with Arms to De fend and with Arms to de -

fend Secure stands the

throne - - that on Concord Re lies - - As by Concord pre serv'd are the Earth and the skies are the Earth and the

skies As by Concord pre serv'd are the Earth and the skies Sy As by Concord pre serv'd - -

As by Con cord pre serv'd are the Earth and the skies thrice happy hap py monarch

502

hap-py monarch thrice happy the monarch whom nations contend whom nations con-
 tend with counfels to guide and with arms to defend with counfels to guide and with arms
 with arms with arms to de. fend with counfels to guide and with arms with
 arms to de. fend with arms and with arms - - to de. fend

503

Israel in Egypt

Andante, Allegro

804

name is his name Lord is his name is his name Lord is his name Lord

Lord is his name Lord is his name Lord is his name is his name Lord is his name Lord

is his name. Pharaoh's Chariots and his host hath he cast into the Sea hath

is his name. Pharaoh's Chariots and his host hath he cast into the Sea. hath he

he cast into the Sea. the Lord is a Man of War

cast into the Sea.

Lord is his name Pharaoh's Chariots and his host hath he cast into the

the Lord is a Man of War Lord is his name Pharaoh's Chariots and his host

805

Sea hath he calt - into the Sea. Sy

hath he calt into the Sea hath he calt - into the Sea.

His chofen Captains alfo are drowned, alfo are drowned, are drow - ned are drow -

His chofen Captains, alfo are drowned alfo are drowned are drow -

- ned in the red Sea, his chofen Captains alfo are drowned, alfo are drowned, alfo are drowned,

- ned in the red Sea, his chofen Captains, alfo are drowned, alfo are drowned,

800

his chofen Captains alfo are drowned, alfo are drowned in the red Sea, alfo are drow -

his chofen Captains alfo are drowned, alfo are drowned in the red Sea, alfo are drow - - ned, alfo are drow - -

- ned in the red Sea, his chofen Captains alfo are drowned, alfo are drowned in the red Sea,

- ned in the red Sea, his chofen Captains alfo are drowned, alfo are drowned in the red Sea.

80

